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VOL. 25, NO. 38 • MAY 18-24, 2016

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INSIDE
TRUMP'S
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SEATTLE
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OFFICE
P.8



SIFF NOTES

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WHOSE LIVE AIRWAY?
- Oct. 23
ZAKIR HUSSAIN & NILADRI KUMAR
- Oct. 29
MACED PARKER WITH THE JONES FAMILY SINGERS
- Oct. 31
SILENT MOVIE MONDAYS - NOSFERATU
- Nov. 5
BILL FRISSELL - "WHEN YOU WISH UPON A STAR" FEATURING PETRA HADEN, THOMAS MORGAN AND RUDY ROYSTON
- Nov. 11 & 12
DORRANCE DANCE WITH TOSHI REAGON & BIGLOVELY - "THE BLUES PROJECT"
- Nov. 15
AN EVENING WITH GARRISON KEILLOR
- Nov. 18
GLOBAL PARTY
- Dec. 13 - 18
HEDWIG AND THE ANGRY INCH
- Jan. 10 - 15
FINDING NEVERLAND
- Jan. 20
COMPANY WAYNE McGREGOR - "ATOMOS"
- Jan. 24 - Feb. 3
THE KING AND I
- Jan. 29
BASSEM YOUSSEF - "THE JOKE IS MIGHTIER THAN THE SWORD"
- Feb. 2 - 12
NATIONAL THEATRE OF SCOTLAND - "LET THE RIGHT ONE IN"
- Feb. 6 - Mar. 6
SILENT MOVIE MONDAYS - "LOVE STORIES"
- Feb. 11
BATSHVA DANCE COMPANY - "LAST WORK" BY OHAID NAHARIN
- Feb. 21 - 26
RENT
- Mar. 11 & 12
DANCE THEATRE OF HARLEM
- Mar. 17
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SHAPING SOUND
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MAMMA MIA!
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BLACK VIOLIN
- Apr. 12
JUAN DE MARCOS AND THE AFRO-CUBAN ALL STARS
- Apr. 10 - 24
SILENT MOVIE MONDAYS - "COMEDY CLASSICS"
- Apr. 23
DAKHABRAKHA PERFORMS "EARTH" LIVE FILM SCORE
- May 4
EIGHTH BLACKBIRD FEATURING WILL OLDHAM (AKA BONNIE "PRINCE" BILLY)
- May 6 & 7
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- May 9 - 14
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the Stranger

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May 18-24, 2016



COVER ART

Dogbane Beetle by MARY P. TRAVERSE
maryptraverse.com

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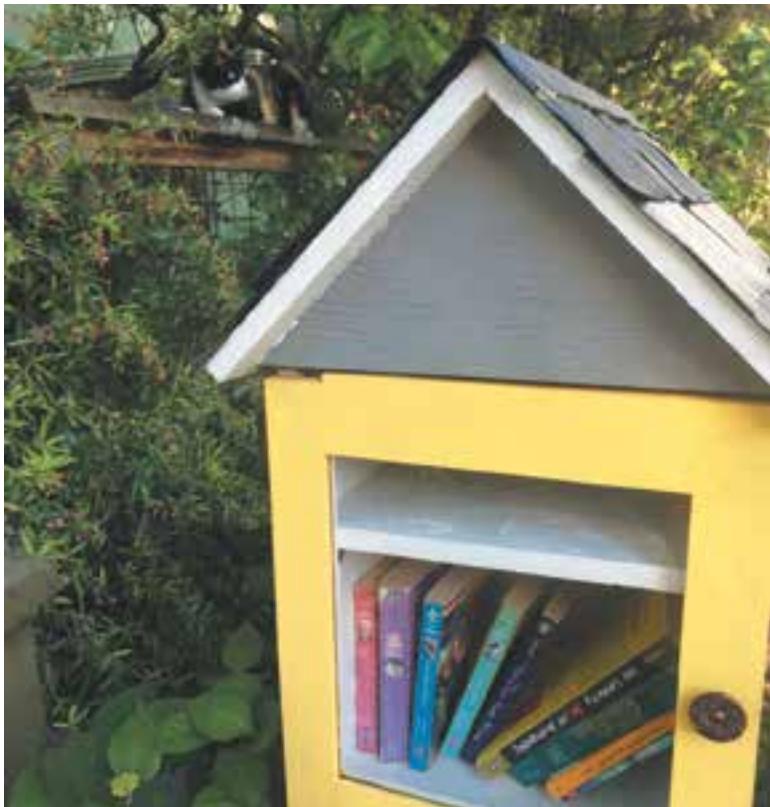
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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



LENDING LIBRARY ON 18TH AVE In April, after *Dune* disappeared.

LANGUISHING AT THE LENDING LIBRARY

On a Friday evening in March, we were jogging up 18th Avenue East when we saw a house-shaped, yellow-painted free-book library perched in someone's yard between Prospect and Aloha. Usually, free book piles are all garbage, and there was plenty of garbage in there, like a baby-blue book called *Lone Star Holiday* and a pink book called

Reunited for the Holidays, but to our surprise, there was actually a good book in the lending library, too: *Dune* by Frank Herbert! We almost took it with us, but we didn't want it to get all sweaty. When we jogged past the lending library a few weeks later, in April, *Dune* had been taken, unsurprisingly. But we saw an adorable cat sitting on a fence beam, as if keeping protective watch over the Little Free Library operation (littlefreelibrary.org) is based in Wisconsin, but there are other little free libraries throughout the city). One month, two months, three months have gone by, and you know what's still languishing in that lending library? *Lone Star Holiday* and *Reunited for the Holidays*. Oh yeah, and Kevin Trudeau's *The Weight Loss Cure*, which hasn't budged in more than a month. We're not big on book burning, but c'mon—these are not real books. These books need to go away. Do you want a free copy of *The Weight Loss Cure*? Go get it! Now! Next time we jog past, if we see any of these unwanted books in there, we're going to take them out and put them where they belong—in the trash.

DOG LICKS LITTLE KID BY A LAKE

On a hot and sunny Friday evening, you, an Airedale terrier named Moses with a graying coat of fur and a beaded collar, were cavorting along the shores of Lake Washington near Mount Baker Park Beach. It was obvious that you overflow with affection, as demonstrated by your determined licking of a naked toddler also cavorting in the grass. You licked her cheeks and her nose, then her neck and shoulders, which tickled her and caused her to tumble gleefully onto the grass. Once she was down, you proceeded to bathe her in even more kisses, only stopping when dragged away by your person. You are no longer a young man, Moses, but your energy as a lover has obviously not diminished.

CLINTON CONSPIRACIES IN A DOWNTOWN THEATER

You were an older couple sitting in the second row in the Bullitt cabaret at ACT Theatre, waiting for *Bernie's Apt.* to begin. "Did you

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



GYM CREEP

I used to go to a gym downtown, but I've recently changed because of you. When will you realize you're gross? You are creepy beyond words and as discreet as a giant green elephant. You're a 40ish guy who works out for a bit and then spends a loooong time cruising the locker room and sauna. I've walked in on your head bobbing on someone's cock a few times. I am gay, but I don't need to see that at a gym where people want to work out and relax afterward without worrying about your dirty paws. Go to Steamworks or back to your place. I shouldn't have had to switch gyms. I'm sure you're still up to your old shenanigans, and I don't care anymore, but I hope someone reports you and you get your skanky ass booted out.

—Anonymous



SIFF NOTES 2016 IS HERE!

The Seattle International Film Festival kicks off May 19—and with it comes SIFF Notes, *The Stranger's* comprehensive guide to the festival, including the full schedule, reviews, critics' picks, and all manner of useful information in a handy pullout edition that fits neatly in your back pocket.

What's that you say? You prefer to view this information on your phone or tablet or laptop? That's actually FINE, because our online SIFF Guide is even MORE comprehensive (if that's even a thing you can be).

If you visit thestranger.com/siff, you'll find trailers and ticket links in addition to all of the above.

Online or on paper, *The Stranger* has everything you need for SIFF 2016. Enjoy the festival. See you in line.

hear the Clintons have murdered 46 people who have been close to them during the last 30 years?" one of you said. "Where did you hear that?" the other asked. "Fox News. Said they all died of mysterious circumstances," you answered. "How can you stand it?" the other asked. "I think it's kind of fun," you answered. There was no way to tell whether you both were in on the joke or whether your hatred for Clinton was tempting you to embrace conspiracy theories, except, of course, the fact that you were sitting for a play about urban, immigrant Latina women and girls struggling to keep their family together in a theater on a Thursday night in Seattle.

RICH GUY WITH SCULPTED HAIR

On a Sunday morning at the Central Co-op on Capitol Hill, you—a young man with a sculptural blond haircut and sculpted beard wearing jeans and a dark sweater that probably cost more than our car—made small talk with a checkout clerk. "Sup?" you asked him. "Not much. You?" the clerk replied. "Just kicking butt," you said, nodding confidently. "Hmm. Yeah, I'm not really doing that," the clerk said. "Awesome," you said, still talking about yourself, to no one in particular.

PORTLANDER ARRIVES AT KING STREET STATION

You stepped off the bus at King Street Station and asked a person walking a dog where you could find a good coffee shop. You wore hip athleisure clothing and your blond hair had been pulled up in a messy bun. You lived in Portland, you said, but you were thinking of moving to Seattle. Things are just so expensive in Portland, where you paid \$1,200

(!) for a studio. You eventually discovered a coffee shop—and presumably the fact that Seattle's housing market is just as crazy, if not crazier, than Portland's.

JAYWALKER RISKS EVERYTHING FOR SHADES

We saw you jaywalking across East Madison Street, moving at appropriately full speed given the way cars barrel down that arterial. You had no time for crosswalks. You were dashing. Your dash had you hunched over in exertion—and because of this, your aviator sunglasses fell out of your breast pocket and onto the roadway. You stopped, your speediness suddenly overtaken by dumb vanity, and turned back around, facing the ground, not even looking to check how far any cars might be from your flesh and bones. You carefully picked up your shades. They were nice shades, we'll give you that, but you were damn lucky that you lived to run the rest of the way across that road.

YOUR DOG ON THE PATIO OUTSIDE SIZZLE PIE

We saw you at Sizzle Pie, a new pizzeria with a big patio that feels perfect in nice weather. You had your dog with you, and it was a polite dog, but it was also a huge dog. Like, Saint Bernard huge. It was well behaved; that's not our issue. In fact, we don't have an issue, we just could not escape noticing, because it was right in our line of sight, that your huge dog has HUGE balls that are out-of-scale—large for even its very, very big body. And to say your dog is hung like a horse would underestimate the situation. Just wanted to let ya know. ■



A SECRET, UNDISCLOSED LOCATION Local Trump volunteers man the phones.

Seattle Trump Supporters Gather in a Top-Secret Location

Only Sworn Trump Loyalists Can Volunteer at His Secret Local Campaign Office. I Managed to Get in Anyhow.

BY STRANGER STAFF

Fuck no.” I had zero interest in phone banking for an unabashedly racist and misogynistic candidate, I told my editor. As the biracial child of immigrants, I knew that Trump—and people who support him—might be okay with only half of my heritage. While Trump might allow white European immigrants like my German father (and Trump’s third wife) into the country, they might demean and ban people like my Filipino mother.

I simply wasn’t interested in getting into a confrontation with an angry old bigot on what was supposed to be my day off.

The location of Donald Trump’s Seattle campaign office is a closely guarded secret—and a libertarian tech nerd is the guardian of that secret.

Let’s call him Dirk.

You won’t find the address of Trump’s Seattle campaign headquarters on any of Dirk’s e-mail blasts, which I’ve been receiving daily since signing up to attend Trump’s rally in Lynden on May 7. The address wasn’t on the e-mail blast Dirk sent out asking Trump supporters to come to the Seattle office and do some phone banking ahead of the Republican primary on May 24. To get the address, you had to send Dirk an e-mail with your real name on it, your phone number, and an “endorsement for Mr. Trump.”

A loyalty oath, in other words.

I wasn’t willing to swear an oath to Donald Trump. But someone I knew was. So I tagged along on their phone banking volunteer shift

—without swearing an oath to support Donald Trump myself. That makes me one of the few people under 60 in Seattle who knows the top-secret location of Trump’s Seattle campaign office.

And I’m not telling.

But I can tell you this: Trump’s Seattle campaign office is located in an unmarked storefront on Highway 99 near a couple of sex shops. The “unmarked” part was weird, because

Trump likes to put his name on things. TRUMP Tower in New York City. TRUMP Hotel in Las Vegas. TRUMP casinos, TRUMP steaks, TRUMP water. But you won’t find Trump’s name on his office here. (The “near sex shops” part didn’t seem weird at all.)

From the outside, Trump’s Seattle office looks like an empty property—the windows have been carefully covered with brown butcher paper so that no one can see in.

Walk through the doors of Trump’s campaign office—as I did last Saturday morning, on my day off, at my editor’s insistence—and everything is as you would expect: Trump signs, American flags, coffee, snacks, the elderly.

Dirk has beady dark eyes and slicked-back hair, and he looked to be in his late 30s. A long-suffering libertarian who runs a small consulting firm, Dirk is careful about sharing the exact location of Trump’s Seattle HQ because door-to-door Trump canvassers

in the area have been pelted with rocks.

“We don’t want a brick through the window,” said Dirk.

There were other volunteers. One was a mustachioed Queen Anne resident wearing a red flannel shirt. The man is a sixtysomething former Democrat. There was a great deal of “corruption” in the 2008 convention, he told us, and that corruption resulted in Barack

Obama getting the nomination over Hillary Clinton. That same year, his home-remodeling business was hit hard by the economic crash. He hasn’t backed a Democrat since. He thinks Trump is a straight shooter.

To my surprise, I wasn’t the only woman in the room. The mustachioed man’s wife was there too. She told me they’re the only Trump supporters in their neighborhood. She was very pleasant.

In fact, everyone was pleasant. Absurdly pleasant. I didn’t get into any confrontations with angry old bigots. If anyone noticed I was a person of color, they either didn’t care or were grateful for the exonerating power of my presence. (“This campaign can’t be racist! There was a woman of color at the phone bank today!”)

After a short tutorial from Dirk, we logged into computer terminals and began making calls to registered Republicans and independents—mostly in far-flung rural outposts. If they didn’t pick up, we left a voice mail: “No other candidate stands up for Americans like Donald Trump. We will make America great again!”

Of those who did answer, most were not Trump supporters. Several hung up. One man, a self-described lifelong Republican from Aberdeen, told me angrily: “He’s an ass!” Another man, from Bremerton, said: “I can’t stand the guy!” When I asked a seventysomething woman if the party could count on her voting for Trump, she laughed: “No! That guy’s a nut!” Then she hung up. I sighed with relief.

Not a single person I spoke to while phone banking for Trump gave me the chance to engage with them on the issues. If they had, I would have read from my script: “Mr. Trump’s policies on the Second amendment will only strengthen Americans’ constitutional right to bear arms.” Or, on immigration: “Mr. Trump’s immigration policies [include] building a wall across the southern border and making Mexico pay for it, and returning all criminal aliens back to their country of origin.”

There was also a special section in the script dedicated to voters who told us all politicians are crooks. “One of my favorite things about Mr. Trump is that his campaign is self-funded,” we were supposed to respond.

Not that it matters in Trump world, but this happens to be a straight-up lie. Earlier this month, Trump said he would start soliciting donations to raise money for his campaign. He hired Steven Mnuchin, a GOP fundraiser and former Goldman Sachs executive, and announced that he intended to raise a billion dollars. And the \$50 million of his own money that Trump spent during the primary? He didn’t *donate* it to his campaign, he *loaned* it to his campaign. Trump can pay himself back that \$50 million out of the billion he hopes to raise. And does anyone doubt Trump will pay himself back?

Everyone in Trump’s Seattle office had their own reasons for supporting the Orange Menace. They had been taken in by what Trump looks like on the surface: the self-made billionaire, the truth-telling American patriot. The reality, of course, is that Trump is a longtime Democratic donor, a vulture real-estate magnate who inherited a fortune, a man with connections to America’s white-supremacist fringe, and a serial philanderer whose first ex-wife accused him of sexually assaulting her.

If they think Trump is on their side, they’re dreaming.

Dirk is definitely a dreamer—he’s dreaming of a Trump victory in Washington State in November. He believes it’s a real possibility. So Dirk is going to work diligently to try to make that happen—which is great news, because Dirk is going to waste a lot of energy and time, and hopefully a nice chunk of Trump’s money (resources that could be used in vulnerable swing states), working for a candidate so hated by the people of Washington State that his office is effectively underground.

I have a dream, too. In my dream, this campaign comes to an end—I want this *over*. I’ve watched Trump’s campaign evolve from a political joke into a terrifying reality. It has been emotionally exhausting. Fearmongering and intolerance breed violence. On May 16, two Boston men were sentenced to prison for attacking a sleeping 58-year-old Mexican man they believed to be an immigrant. The men, who are brothers, told the police they were “inspired” by Donald Trump.

Meanwhile, across the Pacific, Rodrigo Duterte, former mayor in the Philippines’s southernmost island of Mindanao, was just elected president. He’s a fan of rape jokes, he’s a misogynist, and he has openly embraced political violence. President Duterte was called the “Trump of the Philippines” before he won. Here’s hoping Trump never becomes the “Duterte of the United States.” ■



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(5/19) Angela Duckworth
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Heather Fowler with **John Trochta**
Safely Managing Backyard
Chickens; Herring, By the Numbers

(5/20) Mosaic Multicultural
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(5/20) Joe Wilson 'A Guide
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(5/21) The Mises Institute presents
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(5/22) SFO presents
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(5/23) Seattle Arts and Lectures:
An Evening with
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(5/24) Women's Funding Alliance:
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A Fireside Chat with Governors
Christine Gregoire
and **Barbara Roberts**

(5/24) Town Music:
Pure Music for Muddled Times

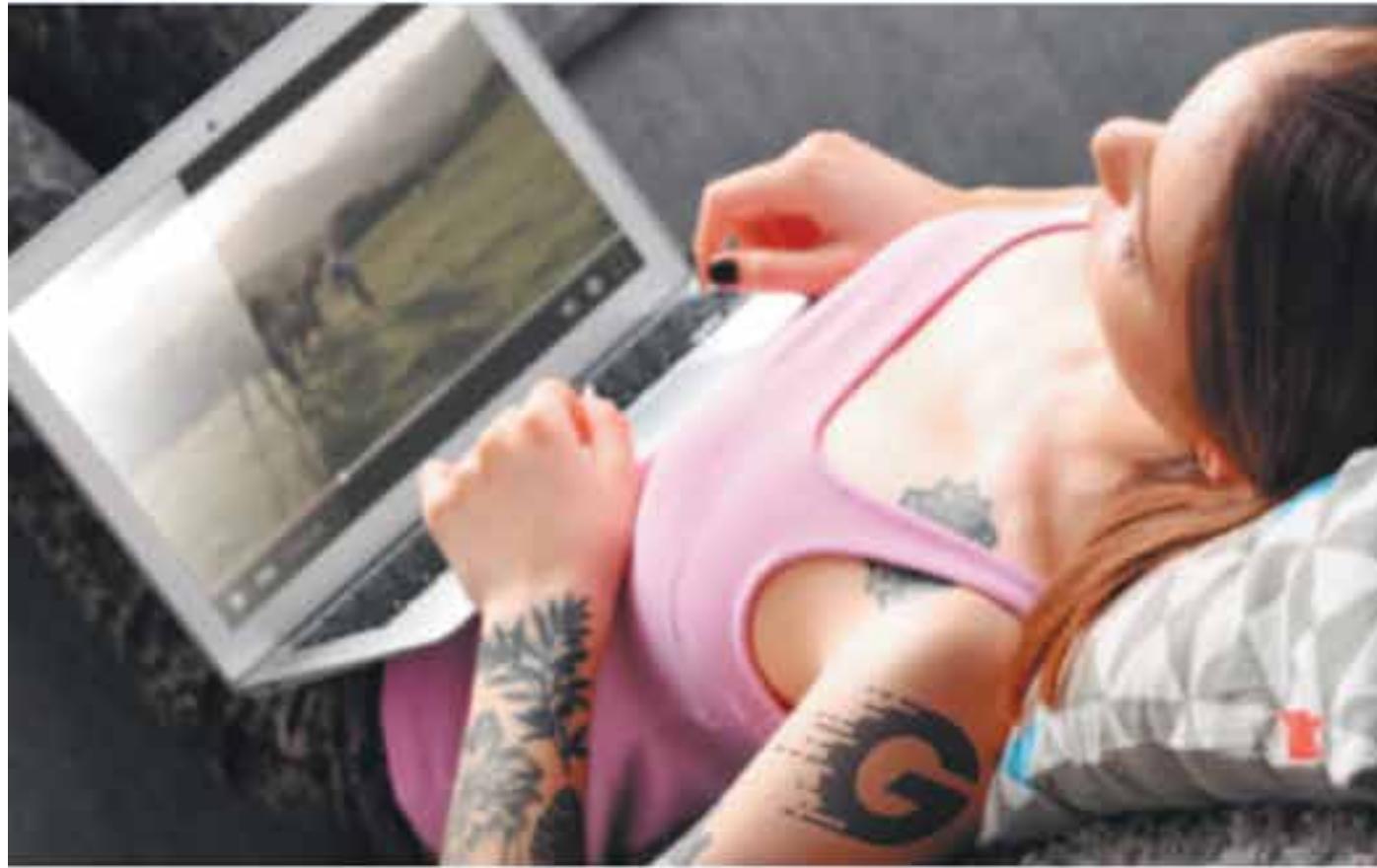
(5/25) Tom Vanderbilt
The Limits of Personal Taste

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Memo to Women Who Don't *Masturbate:* You're Doing It Wrong

I first discovered the power of my pussy on the yellow bath rug in my parents' bathroom. Behind locked doors, I self-explored between ballet lessons, *The Brady Bunch*, and bed-time. I was 6 years old.

Decades later, a daily ménage a moi is a must-do. It's a routine habit, like brushing my teeth or meditating. When St. Vincent sings, "Oh, what an ordinary day / Take out the garbage, masturbate," she speaks to me—and I swoon.

May is Masturbation Month (yes, it's a thing) and it was created to honor US Surgeon General Joycelyn Elders. After a speech at the United Nations World AIDS Day in 1994, an audience member asked Dr. Elders about masturbation's potential for discouraging early sexual activity. Her frank response, "I think it is something that is part of human sexuality and a part of something that perhaps should be taught," got her fired by President Bill Clinton. Hello, sexual hypocrisy.

According to the Kinsey Institute, only 40 to 60 percent of women masturbate, compared to 95 to 99 percent of their male counterparts. Sure, men have advantages when it comes to getting off. Society expects and encourages male masturbation, and it's much more obvious when they've come. Yet it is a highly stigmatized topic for women, still often considered something "good" girls don't do.

As women, it's high time to own our pleasure. As Woody Allen's character Alvy Singer said in *Annie Hall*, "Don't knock masturbation, it's sex with someone you love." Here are some tips to help you find your happy ending.

GET TO KNOW YOUR BODY

Sit down with a mirror and play genital show-and-tell, a brilliant concept I learned at a bodysex workshop with iconic *Sex for One* author and sex educator Betty Dodson, aka the "Mother of Masturbation." When was the last time you sat down and took a good hard look at your pussy? Like got all Nancy Drew in your business and explored every fold, crease, and flap? Pulled back the clitoral hood and revealed that marvelous magic-making bead? Women have the same number of nerve endings in their clits as men have in their dicks, but it's hard to get off if you don't appreciate the skin you're in.

SCREW THE GUILT AND SHAME

A lot of us grew up thinking of masturbation—hell, sex—as abnormal, especially those of us who were caught and scolded. (See: Ms. Pfeuffer with the handheld showerhead in the bathroom.) My slut-shaming started soon after I lost my virginity to a smooth-talking lacrosse player. I was 15. When my mother found out I'd been deflowered, she called me a whore. My father was convinced I'd been

Seriously, You Don't Masturbate?
We're Halfway Through Masturbation
Month, So Here's Some Practical
Advice to Help You **BY CHARYN PFEUFFER**



AMANDA LAFRENAIS

raped. Neither would accept it was a consensual act, nor did it spark any conversation about sex. When my mother died two years later, I bought my first vibrator, which got me off faster than Johnny Gill's "Rub You the Right Way" (aptly a top hit at the time). I continued to fumble my way in and out of partners' pants and enjoyed the process well enough. But knowing I could pleasure myself—on my terms, without contracting an STI or getting knocked up—was a powerful tool as I explored my sexuality.

CREATE A FANTASY

For more than a decade, I've fantasized about hooking up with a stranger in a bathroom stall. Like "hike up my skirt and slam me against the wall while you penetrate me from behind" kind of fucking. Preferably with some hair pulling. Sex with strangers is a common fantasy and far less kinky than most of the thoughts in my mental Rolodex of smut. It's fueled countless orgasms, so it's a reliable go-to. Give yourself permission to think about whatever you have to think about to get off.

WATCH PORN

There's a huge amount of objectification (and other issues) within the porn industry, but there's also plenty of material that isn't offensive. A *Ladies' Home Journal* survey found that 47 percent of women reported using erotica or pornography to step up their sexual experiences. Once upon a time, I reviewed porn

According to the Kinsey Institute, only 40 to 60 percent of women masturbate.

for AVN (aka Adult Video Network), and I still indulge in porn regularly, whether it's via subscription sites or targeted keyword Tumblr searches. Right now, I'm into Girlsway.com, the sexy brainchild of Bree Mills, which features 100 percent girl-on-girl-only pornography. Erika Lust, Tristan Taormino, and Candida Royalle also put out ethically produced porn.

DON'T RUSH IT

The female orgasm requires patience. Most women need 20 to 30 minutes of consistent clitoral stimulation to climax. In everyday life, women are multitaskers—we like to tick items off our to-do lists. When going for the Big O, try to be in the moment and focus on your arousal instead of the end result. It's not a race.

USE LUBE

There's a huge stigma surrounding lube and women. "Like it's either for old ladies or bad girls," says Jenny Block, author of *The Ultimate Guide to Solo Sex*. Some women are naturally slick, and that's great. But if you're on the drier side, there are solutions. If you haven't found a lube that feels good, you haven't found the right one. Go to your local sex store or buy online, and try out a few samples. A few recommendations: BabeLube, Blossom Organics, and Pjur. If you need to lick your fingers, that's OK too.

PLAY WITH TOYS/TOOLS

If shopping in person for sex toys is intimidating, visit Babeland.com or another online store that has a lot of information, resources, and customer-service reps available via chat or on the phone. Orders arrive in discreet packaging. A few recommendations: (1) Womanizer Pro, which provides a combo of vibration and suction, has been a best seller at Babeland since it arrived last fall—it's tough to look at the tool and understand what it's capable of, but it's rocked my clit stim world. (2) Magic Wand Rechargeable, a cordless version of the classic Magic Wand, actually has more power and is one of my go-tos for getting off. (3) Ina Wave, a sexy device that takes dual-action stimulation a step further with come-hither motion on the G-spot (think finger banging, but with no muscle fatigue).

PLAY WITH POSITIONS

Until the bodysex workshop, I thought I'd had sex in every imaginable position. (Except DP, my Holy Grail of carnal conquests.) Dodson had a few new-to-me tricks, including the almighty Pillow Fuck. Here's how it works: Place a pillow on the floor (it doesn't work as well on a non-flat surface, like a bed). Spread your legs and straddle it, with the Magic Wand Rechargeable positioned below your clit. Now rock your pelvis, playing with contact and pressure until you find your happy place. Most often, I masturbate on my back with my legs spread wide open, but this on-top-and-in-control position is a solo sex game changer. It allows me to "run the fuck" (one of my favorite Bettyisms) and control the speed, depth, and angle of direct stimulation. For clitoral orgasms, it's one helluva technique.

WHY STOP AT JUST ONE?

When it comes to coming, most guys tend to be a one and done rodeo. Some women, though, possess the superpower of being multiorgasmic. If you don't, don't sweat it. Like squirting, this treads on party-trick territory, like ping-pong balls and pussies. A lot of women are multiorgasmic but aren't aware of it; to figure out if you are, after you come, keep doing what you're doing. "If you had a toy in your pussy and a vibrator on your clit, swap out the toy for your fingers," suggests Block. Slow it down or speed it up—that's how you'll figure what works for you.

If you don't have a frequent hands-on habit, there can be a learning curve. Embrace your curiosities and explore. If masturbation isn't your thing, that's okay too. When it comes to sex, you should never ever do something that makes you feel uncomfortable (or unsafe, for that matter). Self-love is not just for so-called bad girls. ■

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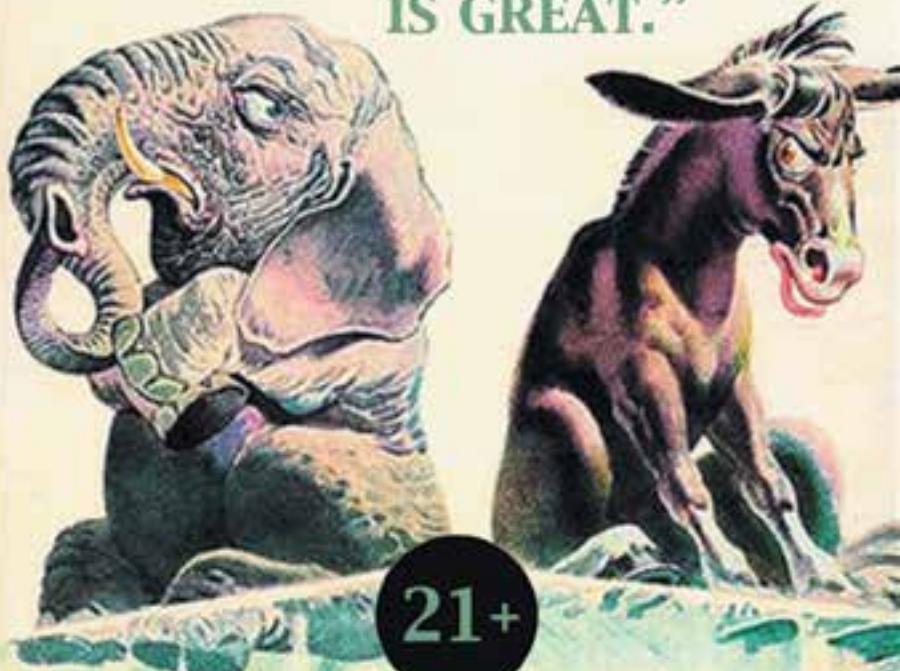
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WEED

Seattle Central Launches Medical Marijuana Consultant Program

BY TOBIAS COUGHLIN-BOGUE

Seattle Central College's Continuing Education program recently earned the distinction of offering Washington State's first approved certification for medical marijuana consultants (MMC). Under the state's new medical marijuana law, the Cannabis Patient Protection Act (SB 5052), recreational stores that wish to obtain a medical marijuana endorsement are required to have one trained MMC on staff at all times, and at least 25 percent of their inventory must be "medically compliant" products.

The certification is, essentially, a new requirement for those in the budtending business, as a majority of retailers have obtained medical endorsements. It ain't cheap—the application fee is \$95 and the course itself costs \$499—but the Washington State Department of Health surveyed retailers, and most responded that they would cover the cost for employees interested in the program.

Seventy-seven percent of stores surveyed (about one-third of operating stores as of last fall) said they would cover the costs of training, and more than half said they would definitely offer higher wages to employees who obtained the certification.

Seattle Central's 20-hour program is conducted entirely online, but it includes 10 hours of live, interactive instruction. Instructors include Dr. Jake Felice, a naturopath with cannabis experience, and Nicole Li, a local cannabis lawyer and patient privacy advocate. Trey Reckling, who founded the Science of Cannabis Institute, primarily designed the course. His institute previously offered non-state-sanctioned vocational training to those seeking employment in the cannabis industry.

Reckling partnered with Seattle Central's Continuing Education program to meet state requirements that courses be offered through an accredited institution, and he praised them highly for leading the way on cannabis education.

"Seattle Central is so progressive," he said. "They've got a national reputation for being progressive, and they're proving themselves. They've been fantastic."

Colorado Edible Woes Continue

Colorado, which has suffered plenty of angst over how to regulate edible cannabis products, is now home to the country's first edible-related wrongful death lawsuit. On April 14, 2014, Richard Kirk bought a 100-milligram pot candy from Nutritional Elements Inc., ate some of it, and shortly thereafter shot and killed his wife, Kristine Kirk, according to the *Denver Post*. Kristine Kirk's parents, now legal custodians of the couple's three sons, filed the lawsuit on behalf of the boys, naming Gaia's Garden and Nutritional Elements as defendants and alleging that the marijuana edible caused Richard Kirk's violent outburst.

Before her death, Kristine Kirk called 911 to report that her husband was "ranting

about the end of the world and jumping in and out of windows," reported the *Post*. In addition to damages, the lawsuit is asking for tighter regulation of cannabis edibles in Colorado, where currently there are no laws about warning labels and dosing.

In Washington, individual packages of edibles cannot contain more than 10 milligrams of THC, though multiple doses can be sold individually wrapped within a larger package. Colorado has allowed edibles with up to 100 milligrams in a single item, and the candy that Richard Kirk ate part of was small for such a sizable dose—about the size of a Tootsie Roll. Maureen Dowd of the *New York Times* famously convinced herself that she was dead after eating a 100-milligram candy bar, and she wrote a column calling for better labeling on edibles. Though it's unclear whether Richard Kirk's cannabis intake was a factor in his actions, I wouldn't be surprised to see Dowd's recommendations become actual regulations as a result.

Feds Make an Example of Michigan?

The days of federal raids are not over, apparently. On May 3, Michigan state police and the FBI busted three locations of the cannabis dispensary HydroWorld in Lansing, confiscating plants, supplies, money, and personal items, according to WLNS.

Trisha Burch, a HydroWorld vendor who arrived at one of the dispensaries just after the raid, said she initially thought they had been robbed and that federal agents had handcuffed everyone inside the building.

Danny Trevino, the dispensary's owner, said the raid surprised him. "To me, they could have handled it a little better. Go after it civilly like a public nuisance instead of criminally," he told WLNS.

In Michigan, where medical marijuana is legal, dispensaries still occupy a precarious position. Even though Michigan voters approved the Medical Marijuana Act in 2008, there's been an ongoing dispute over interpretation of the law.

Also in that state, there are two medical marijuana cases currently before the state court of appeals. In both cases, the defendants were unable to use the state's medical marijuana law as a defense during trial. "The Supreme Court has essentially determined that dispensaries are illegal, though some continue to operate in certain parts of the state," reported MLive.com.

While federal officials appear willing to bust businesses that fail to comply with state regulations, their actions are increasingly viewed as out of step with voters—and political leaders. In Oakland, the Feds recently dropped their lawsuit against Harborside, the city's largest dispensary. In a statement about the decision, Congresswoman Barbara Lee said, "It's past time for the federal government to stop standing between these patients and their medicine." ■



SAVAGE LOVE

Guilt Ridden BY DAN SAVAGE

Over the years, I have consumed what I believe to be an average amount of porn for a 44-year-old hetero guy. I have never paid for it, and I am now facing a troubled conscience for that fact. I could obviously just subscribe to some site or other now, but that would benefit only one company and/or set of performers. Is there a Dan Savage-approved charity relating to the adult film industry to which I could donate?

Seeks Penance And Needs Knowledge

"Porn performers almost never get royalties for their scenes when they work for big studios," said Conner Habib, a writer, activist, and porn performer. "If you buy into the trickle-down theory of things, then more money for the studio should mean more money for the performers. If you don't buy into that—and not everyone does—there are other options."

To get your money directly to the performers whose work you're currently enjoying/stealing, SPANK, you can patronize smaller studios run by performers, book time with independent webcam models, and purchase porn created by performers on sites like Clips4Sale.com.

To atone for your years of freeloading, SPANK, you can and should make large donations to two organizations.

"The Adult Performer Advocacy Committee (APAC) (apac-usa.com) is the largest performer-based organization in the world, and its membership is made up entirely of performers," said Habib. "Full disclosure: I'm the vice president, but no donation money goes to me or any board member. It all goes to the organization, which works to improve the working conditions, quality of life, and safety of performers, as well as to fight anti-porn laws and stigma."

Habib also recommended donating money to the Sex Workers Outreach Project (swopusa.org).

"This isn't a porn-specific organization," said Habib, "but it works to protect and fight for the rights of all sex workers. Since many performers are doing other forms of sex work, donations go a long way to help porn performers."

Habib will be hosting an online lecture/seminar about the upside of porn on Sunday, June 5. His talk is titled "Pornworld: Why Pornography Is a Healthy Part of Our Culture," and you can find out more about it by searching "pornworld" at Eventbrite.com. You can—and you should—follow Habib on Twitter @ConnerHabib.

I didn't talk to my nearly-70-year-old dad for most of my 20s. Now that I'm back trying to maintain relationships with my parents, I am struggling. My dad is the king of the overshare. He makes creepy comments about women who are about 30 to 40 years younger than him—including women who were kids when he met them but are now grown-ups. Not something I want to hear. I don't think he is abusing anyone, just being creepy, but I desperately want him to stop with the inappropriate comments. He makes about one creepy comment per phone conversation. If he were a person at work, I would be able to stand up for myself and say, "That is not appropriate." But when he says creepy stuff, Dan, I'm a deer in the headlights. I go silent, it's awkward, and I keep hoping he'll understand how weird he's being. I would say something, but bringing up things that anger me causes him to act overly sorry, and that routine is annoying too. I asked my mom (they divorced a long time ago), and she had no suggestions. She was just like, yeah, he's like that. Any suggestions on what to say?

Seeking Help Regarding Unpleasant Guy

"Dad! It creeps me out when you make comments about women you wanna fuck. I realize you're a sexual person, and I honor that, and blah de blah blah blah. But these are thoughts you share with friends, Dad, not with your adult children.

There's no need to go into your oh-so-sorry routine, Dad, we just need to change the subject."

My husband and I have been married for 16 years. We have been polyamorous for the last five years. We are a bit mismatched sexually in many ways. Polyamory was our solution. For much of this time, my husband had a girlfriend. Before I go on, let me say that I adore my husband in all ways except sex. We are raising a child together and are a good fit otherwise. I no longer have any desire to have sex with my husband. Lots of men and women write in to complain about their partner's low libido. This is not the case. My libido is fine. I just don't want to have sex with my husband. Whenever we would have sex in the past, I would get anxious and try to avoid it. We each have our issues. He feels insecure and has trouble maintaining erections. I always felt desexualized—not by him, but when I was younger. Being a poly woman dating in my 40s has been incredibly empowering and sexy. But my husband's experiences have been different. He is frustrated because it is hard for him to meet women, and his frustration is made worse by the fact that I don't want sex with him either. When he had a girlfriend, our sex life wasn't as much of an issue. What should I do? He's unhappy. I'm frustrated. Neither of us wants to divorce. Should I force myself?

Lady In Baltimore Isn't Desiring Obligatory Sex

It is a truth universally acknowledged—in the poly universe anyway—that a married poly woman will have an easier time finding sex partners than a married poly man. Some men in open/poly relationships present themselves as dishonest cheaters rather than honest non-monogamists because women would rather fuck a married man who's cheating on his wife than a married man who isn't cheating on his wife.

Go figure.

Anyway, LIBIDOS, the answer to your question—should you force yourself to fuck your husband?—depends on your answer to this question: How badly do you want to avoid divorce? Because if your husband can't or won't pretend to be cheating, LIBIDOS, and if women won't fuck him because he's in an open marriage, your refusal to fuck him could wind up incentivizing divorce.

So to save your marriage, LIBIDOS, you might wanna fuck your husband once in a while. Forcing yourself to fuck someone is tiresome and dispiriting, I realize, but you can always close your eyes and think about someone you'd rather be fucking—a time-tested stratagem employed successfully by millions of people in loving, stable, and sexually enervating/dead marriages.

And since you're off the hook when your husband has a girlfriend, LIBIDOS, you might wanna do everything you can to help him find a new one—a stratagem employed by tens of thousands of women in poly relationships. You don't want your husband stewing alone at home while you're out fucking your boyfriend(s), LIBIDOS, because that ups the odds of your resentful/unfucked husband asking you to close up your relationship again or asking you for a divorce. So help him craft messages to women he contacts online, go to play parties and poly mixers with him, and vouch for him to women he's interested in.

But between girlfriends, LIBIDOS, you'll probably wanna fuck him once in a while. Lube for you, Viagra for him, pot for you both. ■

On the Lovecast, Dan chats with Jillian Keenan, author of *Sex with Shakespeare*: savagecast.com.

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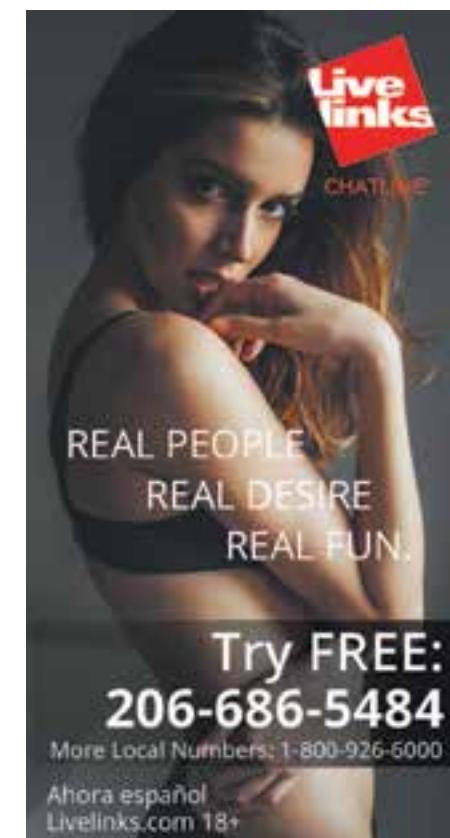


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THINGS TO DO ARTS & CULTURE

All the Events The Stranger Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com   Stranger Things To Do



FOOD & DRINK

Seattle Ice Cream Festival

DON'T MISS If you're looking for some of the most creative minds in Seattle's dining scene, try looking at our pastry chefs and ice-cream makers. Matt Bumpas, owner of Sweet Bumpas, is currently making flavors such as rhubarb pineapple and chipotle peanut brittle. The folks at Parfait, where everything is made entirely from scratch and with all organic ingredients, are scooping up coffee with house-made cookies as well as a raspberry rose ice cream. Right now, chef Renee Bolstad's rotating menu of vibrantly flavored—and textured—parfaits at Trove includes "Holla Halo," made with ube frozen custard, tapioca fruit salad, and toasted coconut. You can sample all of these flavors—and much more, including the stunningly rich and simple Jersey cream ice cream from Kurt Farm Shop—at the first annual Seattle Ice Cream Festival at Chophouse Row. (*Chophouse Row, Sun May 22, 12-5 pm, free*)

ANGELA GARBES

We also recommend...

\$10 Pizza Mondays: Cafe Lago, Mon May 23, 5 pm

Caviar Tasting: Seattle Caviar Company, Thurs May 19, 5-7 pm, \$30

Chocolate Happy Hour: Chocolopolis, Thurs May 19, 5-9 pm, free

Free Wine on 15th: European Vine Selections, Sat May 21, 3-6 pm, free

Free Wine Tasting at Champion Wine

Cellars: Champion Wine Cellars, Sat May 21, 12-5 pm, free

Free Wine Tasting at DeLaurenti: DeLaurenti, Sat May 21, 2-4 pm, free

Happy Hour at the Swedish Club: Swedish Cultural Center, Fri May 20, 5-10:30 pm, \$5 beer and wine

Happy Hour Food Walk: Chinatown-International District, Thurs May 19, 4-7 pm, free

May is for Morels: Urbanata, Sat May 21, 6:30-9:30 pm, \$95

Seattle Beer Week: Various locations, through May 22

Sunday Pig Roast: Bell + Whete, Sun May 22, 5 pm, \$24 per person

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed May 18, 4 pm-2 am

Tide Dinner: Hama Hama Oyster Farm, Lilliwaup, Sun May 22, \$195

Wine Wednesdays: LloydMartin, Wed May 18, 5-10 pm

Yalla Pop-Up: Marjorie, Mon May 23, \$50, ongoing

Complete listings at strangerthingstodo.com

READINGS & TALKS

Hugo Literary Series: The Writing's on the Wall

DON'T MISS This will be the last reading in the old Hugo House! It will be the last time you'll get to sit in those velvety theater seats that sometimes slide down too far, the last time you'll get to use the secret bathroom in the kitchen upstairs, the last time a reader onstage says, "Wow, it really IS dark up

here—I can't see anybody!" Right now, the Hugo House walls are literally covered in writing from last week's good-bye party, which is a fitting environment for the theme of this event, "The Writing's on the Wall." Novelist Jenny Offill will present new work on the theme, along with Stranger Genius Maged Zaher (whose new book of poems, *The Consequences of My Body*, is very good), fiction writer Laura van den Berg (whose novel *Find Me* was on many best of 2015 lists), and Stranger Genius nominee Dawn Cerny, whose work has "a sense of humor that's pointed and anarchic at the same time," according to Jen Graves. Look for that kind of humor to show up in the readings as well. (*Hugo House, Fri May 20, 7:30 pm, \$25*) **RICH SMITH**

We also recommend...

Marieka M. Klawitter: Kane Hall, Room 120, Wed May 18, 7:30 pm, free

The Moth Mainstage: Benaroya Hall, Wed May 18, 7:30 pm, \$35-\$75

Seattle StorySLAM: Escape: St. Mark's Cathedral, Fri May 20, 8 pm, \$10

Sherman Alexie: Thunder Boy Jr.: University Temple United Methodist Church, Tues May 24, 7 pm, \$18

Where the House Was: Hugo House, Thurs May 19, 7:30 pm, free

Complete listings at strangerthingstodo.com

PERFORMANCE

A Rap on Race

DON'T MISS In 1970, James Baldwin (one of the best writers America has ever produced) and anthropologist Margaret

Mead (the only anthropologist America has ever heard of) recorded a passionate and prescient seven-and-a-half-hour conversation, which was later turned into the book *A Rap on Race*. In a show with the same title, created by Spectrum Dance Theater, Tony Award-nominated local choreographer Donald Byrd and MacArthur genius playwright/performer Anna Deavere Smith reproduced sections of Baldwin and Mead's long-form, heady, booze-buoyed discussion and cut it with spurts of drunk-jazz dance numbers. Baldwin (played by Byrd) and Mead (played by Julie Briskman) carry out their argument on a platform suspended high above the stage. After certain dramatic moments, dancers rush the boards and perform a dance that embodies the argument the audience just heard. At the climax of the show, Baldwin summarizes the conflict with perfect clarity: "We've got to make some connection between what you believe and what I've endured," he says. Like so much of Baldwin, the resonance of that line spreads off the stage and into present-day, real-life tensions. (*Seattle Repertory Theatre, May 19-22, \$40*) **RICH SMITH**

We also recommend...

Bernie's Apartment: ACT Theatre, Thurs-Mon, \$20-\$30, through May 28

Collide-O-Scope: Re-bar, Mon May 23, 6:30-11 pm, \$9

Comedy Nest Open Mic: Clare O'Kane: Rendezvous, Tues May 24, 8 pm, \$5

My Name Is Asher Lev: 12th Avenue Arts, May 19-21, \$15-\$40

reSET: 12th Avenue Arts, May 19-20, 10 pm, \$10

Stick Fly: Langston Hughes Performing Arts



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THINGS TO DO ARTS & CULTURE

Institute, preview night Tues May 24 at 7 pm, \$20-\$40, through June 19

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ART

JuárezX: Dragged Across Borders

DON'T MISS Undocumented immigrants and other artists who are making art at the militarized Mexican border find they have a double life: There's meaning in working in public, in graffiti and murals and guerrilla street installations and video projections, but they often have to keep their true identities to themselves. In this exhibition, each artist lives in or around Juárez, Mexico, but sometimes that's all they have in common. One might be an undocumented immigrant and desperate for work, another might be a professor. But several, importantly, are pushing at the invisible but powerful borders of gender and sexuality, too. It's a complex confluence, but the imagery is direct and eye-popping. (*CoCA PS35, Thurs-Sat, free, through May 28*) **JEN GRAVES**

We also recommend...

ART EVENTS

Martha Rosler: Housing Is a Human Right: Frontlines of the Housing Crisis: Central Library, Wed May 18, 7-9 pm, free
Mindfulness Meditation at the Frye: Frye Art Museum, Wed May 18, 12:30 pm, free
Mindfulness Meditation: Seven Essential Meditations: Henry Art Gallery, Fri May 20, 2:30-3:30 pm, free
Patte Loper Artist Talk: Suyama Space, Sat May 21, noon, free

MUSEUMS

Beyond Aztlan: Mexican and Chicana/o Artists in the Pacific Northwest: Museum of Northwest Art, La Conner, daily, free, through June 12
The Atomic Frontier: Black Life in Hanford, WA: Northwest African American Museum, Wed-Sun, \$7, through May 22
The Brink: Jason Hirata: Henry Art Gallery, Wed-Sun, \$10, through June 26
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$20, through Aug 14
Emblems of Encounter: Europe and Africa Over 500 Years: Seattle Art Museum, Wed-Sun, \$20, ongoing
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Journey to Dunhuang: Buddhist Art of the Silk Road Caves: Asian Art Museum, Wed-Sun, \$9, through June 12
Martha Rosler: Below the Surface: Seattle Art Museum, Wed-Sun, \$20, through July 4
Mood Indigo: Textiles from Around the World: Asian Art Museum, Wed-Sun, \$9, through Oct 9
Northwest Art Now @ TAM: Tacoma Art Museum, Tues-Sun, \$14, through Sept 4
Paul McCarthy: White Snow, Wood Sculptures: Henry Art Gallery, Wed-Sun, \$10, through Sept 11
Posing Beauty in African American Culture: Northwest African American Museum, Wed-Sun, \$7, through Sept 4
Victoria Haven: Blue Sun: Olympic Sculpture Park, free, through March 2017
Young Blood: Frye Art Museum, Tues-Sun, free, through June 19

GALLERIES

Andrea Joyce Heimer & Justin Duffus: Linda Hodges Gallery, Tues-Sat, free, through May 28
Brandon Aleson: New Work: Punch Gallery, Thurs-Sat, free, through May 28
Christopher Shaw: Mending: Martyr Sauce, Mon-Sat by appointment, free, through May 22
Cris Bruch and Anders Bergstrom: Greg Kucera Gallery, Tues-Sat, free, through May 21
Gala Bent: G. Gibson Gallery, Wed-Sat, free, through June 11
Imagined Futures: Science Fiction, Art, and Artifacts from the Paul G. Allen Family Collection: Pivot Art + Culture, Tues-Sun, \$5, through July 10
Julie Alpert: Bridge Productions, Wed-Sat, free, through June 4
Klara Glosova: Caddy Shack: Glass Box Gallery, Wed-Sat, free, through May 28
Legal Tender: The Alice, Discussion and Closing Reception May 21, 3-8 pm, free
Like Mother: Magnuson Park Gallery, Thurs-Sat, free, through May 28
Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through June 11
Nathan DiPietro: Artificial Worlds: Woodside/Braseth Gallery, Tues-Sat, free, through May 31
Orchids That Look Good in Bad Lighting: Interstitial, Sat, free, through May 22
Patte Loper: From There to Here: Platform Gallery, Wed-Sat, free, through June 18
Patte Loper: Seeking Higher Ground: Suyama Space, artist reception Fri May 20 from 5-7 pm, free, through Aug 19
Patti Warashina: Thinking Clearly: Abmeyer + Wood, Mon-Sat, free, through May 31
Riffs: Photographic Center Northwest, Sat-Thurs, free, through June 15
TURN: Joe Bar, Tues May 24, free, through June 28
Unsettled-Resettled: Seattle's Hunt Hotel: Japanese Cultural and Community Center of Washington, Mon-Fri, free
Women on the Brink: Vermillion, free, through June 4
Yoona Lee: Run Race Ragged: Three Takes on Racial Politics in America: Ghost Gallery, Tues-Sun, free, through June 5

Complete listings at strangerthingstodo.com

FILM

Seattle International Film Festival

DON'T MISS My money is on this: 2016 will be a strong year for the Seattle International Film Festival. Why? If you look at our SIFF guide, you will find an unusually high number of recommended and highly recommended films. In fact, in all of the years I have covered the festival, I have never seen so many stars and "don't miss" designations next to films. Also, there are three documentaries whose importance and relevance is, in my opinion, so considerable that I have decided to hold a conversation about them at Vermillion Gallery on Wednesday, June 8, from 6:30-8 pm. The three films are *Presenting Princess Shaw, Sonita, and Marzia, My Friend*. These documentaries (which concern

young and poor women who live with very difficult pasts and are trying to take control of their futures) are connected in ways that deserve careful examination and deep discussion. Check out our SIFF calendar, and let's do this at Vermillion. (*Various locations, May 19-June 12, prices and times vary. See stranger.com/siiff or SIFF Notes in this issue for more details*) **CHARLES MUDEDE**

We also recommend...

Belladonna of Sadness: Northwest Film Forum, May 20-26, \$11
Campout Cinema: Star Trek II: The Wrath of Khan: EMP Museum, Sun May 22, 7:30 pm, \$12
Captain America: Civil War: Various locations
Everybody Wants Some!!: Various locations
Eye in the Sky: Various locations
Fight Club: Central Cinema, May 20-24, \$5/\$8
Green Room: Various locations
High-Rise: SIFF Cinema Egyptian, Wed May 18, \$9/\$12
The Meddler: Various locations
Midnight Special: SIFF Cinema Uptown, Wed May 18, \$12
The Nice Guys: Various locations, opens Fri May 20
Puget Soundtrack: Under the Cherry Moon: Northwest Film Forum, Thurs May 19, 8 pm, \$11
UCLA Festival of Preservation: Northwest Film Forum, Fri May 20, 7:30 pm, \$11, through May 27

Complete listings at strangerthingstodo.com

QUEER

Deeper: A Dark and Dirty Underwear Party

DON'T MISS Ugh, pants are the worst. As a work-from-home freelancer, I seriously do not understand how you people spend your entire day in them. So I insist that you tear off your clothing immediately upon arriving at Deeper, an underwear dance party at the Eagle. "Serious underground sex dungeon vibes" promises promoter DJ Pavone, thanks to the dark techno of German DJ Ertönen. (And don't miss the mix Ertönen just dropped for local label Bottom Forty.) Bring your crisp dollar bills for fuzzy-faced go-go's Josh and Robbie, who'll attempt to contain their sexual magnetism in the cage all night. May you never wear pants again. (*The Eagle, Sat May 21, 9 pm-3 am, 21+*) **MATT BAUME**

We also recommend...

Bearaoke: Cuff, Tues May 24, 8 pm, free, 21+
Cuff Country Fridays: Cuff, Fri May 20, 7 pm, free, 21+
DJ Night: Cuff, May 20-21, free, 21+
I Hate Karaoke: Pony, Tues May 24, 9 pm, free, 21+
Junk Yard: Can Can, Thurs May 19, \$30/\$40, through Oct 28, 17+
May GPiS: Charlie's on Broadway, Wed May 18, 6 pm, free, 21+
Mimosas with Mama: Narwhal, Sun May 22, 1 pm, \$25, 21+
Robbie Turner's Playground: R Place, Wed May 18, midnight, free, 21+
Wildrose Karaoke: Wildrose, Wed May 18, free, 21+

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Billy Joel

Fri May 20 at Safeco Field

All the bands from the series will be playing tonight, minus sexy punks Stickers (RIP), who have also broken up since their 7-inch release.

BRITTNIE FULLER

Dayglo Abortions, the Lucky Boys, Convictions, Sciatica, Pink Muscles

(Highline) While Victoria, BC's Dayglo Abortions might not be considered as crucial to the landscape of punk and hardcore as bands like the Dead Kennedys or Black Flag, their first couple of albums, 1981's *Out of the Womb* and 1986's *Feed Us a Fetus*, still hold up, with a raw, thrashing edge and catchy hooks filled with goofy lyrics. For example—"Ozzy Osbourne is so out in space that he'd probably love me if I pissed in his face." These days, Dayglo Abortions include one original member (guitarist/vocalist "The Cretin"), are touring harder than ever, and releasing new music. Punk's not dead; it just rotates lineups. **KEVIN DIERS**

Bob Dylan at 75

(Royal Room, all ages) Fellow Minnesotan musical legend Prince is gone, but ol' Robert Zimmerman is still here, growlin' and pickin'. Now on the verge of turning 75, Dylan will surely be lionized a bunch in 2016, but this multi-night celebration of perhaps the most written-about American musician looks better than most. Tonight a large, rotating cast of local luminaries will pay tribute to two of the mercurial poet/composer's peaks: 1965's *Highway 61 Revisited* and 1975's *Blood on the Tracks*. The former's my second favorite Dylan (losing by a nose to *Bringing It All Back Home*, if you will forgive my obviousness). On *Highway*, he's firing on all cylinders lyrically and musically, newly electric, rocking hard as fuck (holy shit, the verbal/sonic tornado "Tombstone Blues"), and spitting rueful wisdom with every couplet. *Blood on the Tracks*, an elegant, eloquent song cycle about the fallout of romantic dissolution, is considered by some to be Dylan's final true masterpiece and has won lofty praise from hotshot novelists like Rick Moody. Get some shelter from the storm, people. **DAVE SEGAL**

WEDNESDAY 5/18

Beyoncé

(CenturyLink Field, all ages) Back in January, Beyoncé very deliberately took the Super Bowl—America's largest orgiastic celebration of commercialism and masculinity—and trampled it with an all-female army of revolutionary Black Panthers. Her halftime performance of "Formation"—a triumphant declaration of black female identity—was followed immediately by a commercial announcing the Formation World Tour. Queen Bey may stomp on consumerism, but she also understands and manipulates it perfectly. Now, in the weeks after the release of the album *Lemonade*, Beyoncé discussions tend to focus on the pain, rage, and grief explored in its songs. Don't expect too much of that tonight at CenturyLink Field, though. Expect juicy, military-precision choreography with women who show the diversity of blackness. Expect Beyoncé to keep pace with her blazingly kinetic dancers while simultaneously, casually holding a clinic in vocal performance. Don't expect anything less than a joyous fucking celebration. **ANGELA GARBES**

Jazz Innovations

(UW Brechemin Auditorium, all ages, May 18–19) I played sax in the Garfield High School jazz band for four years. And numbnuts that I am, I just figured that writing a "chart," as jazzers call a big-band arrangement, couldn't be that difficult. And I never knew, until some bandmates tried (after I'd graduated) to do just that. Zoinks! First you have a melody—easy enough. Then you've got this shit called harmony, expressed with this shit called voicings. And the different instruments play in different keys except the trombones, which play in "concert key" but read in the bass clef... Well, this Jazz Innovations show, the first of several, promises charts by UW jazz students who have presumably solved all these problems and cooked up something tasty into the bargain. Hope lives. **ANDREW HAMLIN**

THURSDAY 5/19

Studio 4/4: Alan Fitzpatrick, Rob Winter, Naturalkind

(Q Nightclub) If a DJ or a producer is affiliated with the Swedish Drumcode label, you should make it a priority to see her or him perform. Ergo, do your best to check out

England's Alan Fitzpatrick, who also runs Brain Damage Recordings. His no-nonsense techno tracks bang with authoritarian authority and will whip you into a lather with utmost *boom-bap* efficiency. His melodies are minimal, but his evocative vocal samples do a lot of the heavy lifting to get you moving. It's the Drumcode way, and it's succeeded for 20 years. These Studio 4/4 cats know what they're doing. **DAVE SEGAL**

FRIDAY 5/20

He Whose Ox Is Gored, Haunted Horses, the Family Curse, Bali Girls, Transmissionary

(Chop Suey) Local industrial-punk brutalists Haunted Horses called it quits at the end of 2014 after becoming a local weirdo-punk institution with their nightmare-provoking exorcism soundtracks. Tonight's stacked five-band bill marks their final show, a posthumous last hurrah for their harsh alien-synth dirge. This show also serves as the release party for the Triple Six Records-produced box set, which compiles all six 7-inches the label has released over the past two years, pairing each act with a local visual artist for the covers, as well.

SATURDAY 5/21

Blonde Redhead, Dralms

(Neumos) The obvious joke here is that the best Blonde Redhead album I ever heard

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Saturday, May 21
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THINGS TO DO MUSIC

was *Daydream Nation*, but there is possibly slightly more to be mined from them than post-no-wave peer parallels. Though clear in influence (and name acknowledgment), Blonde Redhead hovered at the forefront of burgeoning alt-ness for American teens through the 1990s and early 2000s because they remain fuzzy in intent. Are they truly carving out a place for emotionally apathetic yet sonically pointed noise rock (and occasional electronic balladeering), or will being the coolest kids at the party (the party being the Cooler or the Chelsea 20 years ago), for them, suffice? **KIM SELLING**

Research: Bambounou, Biome, Fugal

(Kremwerk) Research goes to France for its headliner this month. Parisian producer/DJ Bambounou (Jérémie Guindo-Zegiestowski) records for the vaunted 50Weapons label, and his odd takes on house and techno go wonderfully against the grain of the smooth orthodoxy of those genres' multitudes. Rhythmically and texturally, Bambounou's productions sound off the goddamn grid, rugged, organically crunchy, and as psychedelic as a jungle. His tracks bristle with rarely heard, exotic timbres, and it's very welcome. DJs Biome (Louise Croff Blake) and Fugal (Ted Shin) stand as two of Seattle's finest purveyors of deep minimal techno that makes you forget what time it is—or indeed, what time *is*. **DAVE SEGAL**

Sumac, Jaye Jayle, Caustic Touch, Mass Marriage

(Black Lodge, all ages) Luminaries of the heavy, Sumac tend to keep their sun-less songs long and deliberately paced for a reason: to give you as much time as possible to absorb the weight of their osmium-dense catalog. Not sure if it's a courtesy or a punishment, considering how rigorous a listen these dudes conjure. Consisting of former Isis/current Old Man Gloom frontman Aaron Turner, Baptists drummer Nick Yacyshyn, and Russian Circles bassist/Stranger free-lancer Brian Cook, Sumac trawl the depths of a number of metal's murkiest subgenres (doom, death, sludge). "Rigid Man," the first single from their forthcoming sophomore record, *What One Becomes*, due out June 10, lumbers then gallops, crushes then tranquilizes. It comes with a little bit of everything other than mercy. **JASON BRACELIN**

Acapulco Lips, John Wesley Coleman III, Fizz Com, Bobby Peru

(Funhouse) I haven't been able to get anyone excited about Acapulco Lips—what a goddamn shame. Except for my mother. I gave her the band's CD for her birthday, and she says she loves it and cruises around listening to it for her cruising music. They hollow out the Shangri-Las and pour in some spiky surf chords, some Jesus and Mary Chain fuzz, a drummer going Keith Moon-crazy on the fills, and a vocalist (Maria-Elena Juarez) who sounds like she's singing into a pay phone receiver dangling from its metal cord across the boardwalk from the beach while the sun goes down and the sinister stars wink in. Sometimes she makes sense and sometimes she doesn't. But with all that going for them, who needs puny sense? Hi, Mom! Tach it up! **ANDREW HAMLIN**

Pulse Emitter, Bardo:Basho, Marcus Price, J. Ryan

(Chapel Performance Space, all ages) Portland's Pulse Emitter (Daryl Groetsch) has risen to the summit of America's modular-synthesizer holy mountain with several releases

that tap into the cosmic vein of the deepest new-age masters—Laraaji, J.D. Emmanuel, Suzanne Ciani, et al. Pulse Emitter's 2015 album *Digital Rainforest* bears a title that's a bit too on the nose, but who cares when the sounds are this rapturous and eccentrically beautiful? Groetsch's compositional skills and tonal palette are stimulating in the extreme. Bardo:Basho (Kirsten Thom of the Elevator crew), Marcus Price, and J. Ryan (formerly Lightning Kills Eagle) represent some of the Northwest's most promising talent, thanks to their frequently evolving takes on techno, ambient, IDM, and other imaginative permutations of electronic music. **DAVE SEGAL**

SUNDAY 5/22

Buzzcocks, Residuels

(Neumos) I'd wager the Buzzcocks are the most loved of all the punk bands, ever. Ask anyone, any punter, what their top three punk albums are and it'll prolly include the Buzzcocks' singles collection, *Singles Going Steady*. In 1976, they were a revolution: Their driving, hook-filled, melodic riffs were mated to narratives that sounded, to teenage ears, like truths. Their immediacy felt *new* and their energy was arresting. This tour, dubbed "Buzzcocks 40," celebrates their on-and-off four-decade run, and, if you haven't seen 'em at this point, well, it's about goddamn time. I can promise they're sure to bring a different kind of tension! **MIKE NIPPER**

Empyrean Throne, Unicorn Death, Exila, guests

(Studio Seven) There are plenty of things seldom seen in death metal: love songs about non-dead girls, pastel-colored stage garb, a hope for a better tomorrow. With the help of California's Empyrean Throne, the cello can be stricken from that list. Yes, these symphonic-minded gutturalists incorporate that most majestic of stringed instruments into their assaultive, blackened repertoire. Cellist Kakophonix (take that for a name, stupid, stupid Yo-Yo Ma) gilds this Throne in drama and melody—as does pianist Daniel Pappas, who guests on the band's 2013 full-length, *Demonseed*. Hey, even Satan enjoys a night at the orchestra every now and then, you know? **JASON BRACELIN**

MONDAY 5/23

Kode9

(Crocodile, all ages) Kode9—Britain's Steve Goodman—is the philosopher king of first-wave dubstep (you know, the *good* kind). As boss of the Hyperdub label and DJ for the *Fwd* show on Rinse FM and at the DMZ and *Fwd* club nights, he's been integral in spreading the highbrow, low-end gospel for well over a decade; you can also thank him for signing Burial. Kode9's production work with the late deadpan poet the Spaceape also has furthered dubstep's aesthetic reach, purveying an ominous, stark brand of music that may be better suited for existentialist thinking than wild club times. Last year's *Nothing*, his first album without the Spaceape, keeps the somber moods and challenging, abstract rhythms, but save for one track, it lacks the crushing gravity the deep-voiced MC brought to Goodman's work. As a DJ, Kode9's revered for his ability to mix the highest quality specimens from dubstep, techno, house, grime, and footwork. **DAVE SEGAL**

Ahleuchatistas, Chung Antique, Heavy Petting, Chemical Clock

(Sunset) When a rock band comes along that not only doesn't inspire a shoulder shrug

but actually excites me, I do a triple take. Is this reality? Apparently so. Asheville, North Carolina's Ahleuchatistas create music that's as distinctive and baffling as their name. The duo (guitarist Shane Perlwin and drummer Ryan Oslance) sound like fans of Adrian Belew-era King Crimson, minimalist composer Steve Reich, African desert-rockers Group Doueh, drone, Hella-style noise rock, and traditional Chinese music, but they've alchemized these influences into something uniquely Ahleuchatistas-esque. At once cerebral and visceral, their songs move with baffling logic, their unusual tonalities and dynamics bringing many surprises per minute. To witness them achieve this sound live—complete with a drum kit adorned with thick chains for added percussive punch—will widen your eyes and expand your mind.

DAVE SEGAL

Charles Bradley and His Extraordinaires

(Neumos) Look at a photograph of Charles Bradley performing live, and you'll probably think he's some funk-and-soul singer from the 1960s. Look up a song and you'll confirm that suspicion. But that's only half of the story. Bradley began performing before the Vietnam War, but he didn't record an album until 2011. At age 67, his career is only just beginning, and the hard crawl to the top informs his songs, which have grit and weight that much throwback soul (or hell, OG soul) lacks. If that doesn't sell you on him, consider this: The title track to his new album is a cover of Black Sabbath's poignant ballad "Changes," and he sings it better than the Prince of Darkness ever did. **JOSEPH SCHAFER**

TUESDAY 5/24

The Brian Jonestown Massacre

(Neumos) When it comes to pastiches of canonical 1960s rock groups, few can nail the details like the Brian Jonestown Massacre. Leaning heavily on the lysergic side of the Rolling Stones, Bob Dylan, Donovan, the Byrds, Pink Floyd, the Chocolate Watch Band, and others, BJM leader Anton Newcombe and his trippy acolytes have forged an expansive catalog of reverently traditional psychedelia, droney shoegaze, and loose-limbed country rock. Starting with 2008's *My Bloody Underground*, BJM have experienced something of a creative resurgence, with Orange County native Newcombe—now based in Berlin—employing more Eastern tonalities and mantric kraut-rock elements into his songwriting. That this loose cannon not only hasn't burned out a quarter century after starting BJM, but is actually making some of his most interesting music, is a plot twist many didn't see coming. **DAVE SEGAL**

Moderat, Telefon Tel Aviv

(Showbox, all ages) Full-length collaborations that yield anything more than an interesting cross-sectional vantage of the players' individual talents are few and far between. More than a novelty side project, Moderat, the three-albums-deep alliance comprising three German countrymen—emotive producer/vocalist Apparat and glitchy club titans Modeselektor—has instead produced phenomenal stand-alone art as a cohesive unit. One can easily imagine Apparat's rich atmospheric production and wispy vocal accompaniment being tugged along by Modeselektor's foot-moving beats in the studio, but the music is so richly congealed, the ingredients aren't so easily parsed. Their newest release, this year's *III*, continues down their path of flavorful melodic songwriting braced by subtle, yet complex rhythms, and stands as one of the most compelling electronic releases of the year so far. **TODD HAMM**

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STG PRESENTS
matt andersen & the bona fide
w/ jeff kanzler & lee harvey osmond

SAT/MAY 21 • 8PM
curtis salgado

SUN/MAY 22 • 7:30PM
shel

TUE/MAY 24 • 7:30PM
san francisco string trio featuring: mimi fox, mads tolling, and jeff denson

WED/MAY 25 • 7:30PM
"LETTING YOU IN" TOUR
kris allen
w/ marie miller

THU/MAY 26 • 7:30PM
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next • 5/27 bobby medina - tribute to herb alpert • 5/28 zach fleury: tapes & reels w/ lizzy gundersen • 5/29 tina dico • 5/31 trashcan sinatra • 6/2 corinne bailey rae (sold out)

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- 5/18 roy kay trio • 5/19 grant schroff trio • 5/20 happy hour: birch pereira and the gin joints / maracuja • 5/21 smoking bill • 5/22 hwy 99 blues presents: canals of venice • 5/23 brian nova jazz jam • 5/24 michel navedo

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NEUMOS

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THURSDAY 5/19

HARPS

ANDREW JOSLYN & THE PASSENGER STRING QUARTET + NAVVI

SATURDAY 5/21

BLONDE REDHEAD
DRALMS

THURSDAY 5/26

MERLE HAGGARD
MEMORIAL NIGHT
ft. COUNTRY LIPS + MORE!

FRIDAY 6/3

AZIZI GIBSON
JARV DEE + GIFTED GAB

SATURDAY 6/4

SWEET WATER
SHAWN SMITH + STEREO EMBERS

MONDAY 6/6

THE OPIUO BAND
WILDAEBEST + MTBTZ

JUST ANNOUNCED! THURSDAY 6/9

YG

SATURDAY 6/11

GOOD TO DIE RECORDS
5 YEAR ANNIVERSARY
ft. SANDRIDER + ABSOLUTE MONARCHS + MORE!

BARBOZA

COMING UP NEXT

WEDNESDAY 5/18

A TRIBE CALLED QUEST
TRIBUTE PARTY
FT. DJ SWERVEON + MORE!

FRIDAY 5/20

ONRY OZZBORN
GRAVES33 + WOOL SEE

SATURDAY 5/21

PO' BROTHERS + QUIET
LOWLANDS

FRIDAY 5/27

TINFOIL AND TAPE
THE BAILEY RANGE + EASTERN SOUVENIRS

SATURDAY 5/28

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★ = Recommended A = All Ages

WED 5/18

LIVE MUSIC

BARBOZA A Tribe Called Quest Tribute Party — In Memory of Phife Dawg, 9 pm, \$5

★ **Q CENTURYLINK FIELD** Beyoncé: Formation World Tour, 7:30 pm, \$45-\$280

CHOP SUEY Aesthetic Mess: Nail Polish, 9 pm, \$5

CROCODILE

The PETEBOX with Paris Alexa, 8 pm, \$12

FRED WILDLIFE REFUGE Benefit For Sarah Scherer: Wolfgang Fuck, The Botherations, A Province of Thay, Newaxeyes, 8 pm

THE FUNHOUSE Rio Star, Nicole Grace, Beaven Waller, Sojourn Soul, 8 pm, \$6/\$8

HIGH DIVE Brandon Lorrekovich EP Release Show with Na'an Stop and Deadly D, 8:30 pm, \$8/\$10

HIGHLINE Widower, Into The Storm, Ice Teeth, Dilapidation, 9 pm, \$10/\$12

HIGHWAY 99 Big Road Blues, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

NECTAR Warren G with Gryncz, King Leez, and DJ Indica Jones, 8 pm, \$25-\$28

★ **NEPTUNE THEATRE** Nada Surf with Prism Tats, 8 pm, \$23.50

OHANA Island Music, 9:30 pm

OWL N' THISTLE Justin and Guests, 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

SUBSTATION Rik Wright and Guests, 8 pm

SUNSET TAVERN The Foghorns, The Pickpocket Revue, Annie Ford Band, 8 pm, \$8

★ **TOWN HALL** "Sound Effect" Live: A Friend in Need: Tom Robbins and Guests, 7:30 pm, \$25

TRACTOR TAVERN Bernhoff and the Shudderbugs, Johnny P, 9 pm, \$15

★ **TRIPLE DOOR** Jeffrey Foucault with Laurie Sargent, 7:30 pm, \$16/\$18

WASHINGTON CENTER FOR THE PERFORMING ARTS The Kingston Trio, 7:30 pm, \$25-\$47

JAZZ

★ **BRECHEMIN**

AUDITORIUM Jazz Innovations, May 18-19, 7:30 pm

CAPITOL CIDER Einah Jordan and Eric Verlinde, 8-10:30 pm

CONOR BYRNE Happy Orchestra, 9 pm

★ **JAZZ ALLEY** Selwyn Birchwood Band, 7:30 pm, \$27.50

SARAJEVO LOUNGE Gypsy Jazz Music, 8 pm

SUBSTATION Rik Wright's Fundamental Forces with Enso and Gregg Biliše-Chi, 8 pm

DJ 88 KEYS Beyoncé Pre-Party, 4 pm

BALTIC ROOM Bollocks

CENTRAL SALOON Beyoncé After Party with P.O.P. DJs, 9 pm

CHOP SUEY Aesthetic Mess: Nail Polish, Aesthetic Mess, 9 pm, \$5, 9 pm, \$5

CONOR BYRNE Rainier Soul Sounds, 9 pm, free

CONTOUR NuDe

Wednesdays, 9 pm, free

HAVANA DJ Night with Stasia Mehshel and Larry Mizell, Jr., 10 pm, \$3

LOVECITYLOVE

LOVECITYLOVE X

WEDNESDAYS, 8-11 pm,

\$5/\$10

NEIGHBOURS Exposed: DJ Trent Von and DJ Dirty Bit

Q NIGHTCLUB FWD: GANZ,

9 pm-2 am, \$11

STUDIO SEVEN Electric Wednesday

VERMILLION Beyoncé After Party, 11 pm

CLASSICAL

Q MCCAW HALL The Flying Dutchman: Seattle Opera,

7:30 pm, \$25-\$193, Through

May 21

LIVE MUSIC

BARBOZA Celestial Trax with Korma, Zenojim, and Ozma, 8 pm, \$10

BLUE MOON TAVERN Our Dead Fathers, Whisperer, The Parade Schedule, 9 pm, \$5

Q CAFE RACER Earl Brooks, 9-11 pm

CENTRAL SALOON Powerhitter, The Misery Men, Anthracene, Wuthuphuk, 8 pm, \$5/\$8

★ **COLUMBIA CITY THEATER** The Security Project, 7 pm, \$15-\$32

CONOR BYRNE Drew Martin, Beasley, Alberta, 8 pm, \$8

Q CROCODILE Cloud Person, Day Laborers and Petty Intellectuals, Whitney Lyman, And Yet: Album Release Show, 7:30 pm, \$10

Q FREMONT ABBEY The Maldives with The Lowest Pair, 8 pm, \$8-\$13

THE FUNHOUSE Dangerkids, Avion Roe, A Taste of Daylight, Amanda Markley, Knight, 6:30-11:30 pm, \$13/\$15

HIGH DIVE James McCartney and Mads Jacobsen, 8:30 pm, \$15/\$20

★ **HIGHLINE** Dayglo Abortions, The Lucky Boys, Convictions, Scatifica, Pink Muscles, 9 pm, \$10/\$12

J&M CAFE True Romans, 8 pm, free

KREMWERK DoNormaal, Nightspace, Lilac, Hoop, 9 pm

Q LO-FI Skullbot, The Pagan South, Severhead, 9 pm, \$7

NEAROYA HALL Sci-Fi at the Pops, May 20-22, 8 pm, \$30-\$76

NEIGHBOURS Revolution

OHANA '80s Ladies Night

★ **PONY** Billion Dollar Babies, 9 pm

R PLACE Thirsty Thursdays

TRINITY Beer Pong Thursdays

JAZZ

★ **NEPTUNE THEATRE** The 14th Annual Flight to Mars Benefit, May 20-21, 9 pm, \$25

SKYLARK CAFE & CLUB

Science Fiction, The Black Chevys, Blumeadows, 9 pm, \$7

SLIM'S LAST CHANCE

Barnyard Stompers, The Freams, Call Me Bronco, 9 pm, \$7

THE SHOWBOX College Night, 9 pm

MERCURY Corroden, 5 pm

NEUMOS Diana Arbenina and The Night Snipers with Guests, 8 pm, \$65-\$100

★ **THE ROAL ROOM** Bob Dylan at 75, 9 pm, \$12/\$15

Q SAFECO FIELD

Billy Joel, 8 pm, \$53.75-\$133.75

SEAMONSTER Live Funk, 10 pm

THE SHOWBOX 14th Annual

Flight to Mars Benefit, May 20-21, 9 pm, \$25

SKYLARK CAFE & CLUB

Science Fiction, The Black Chevys, Blumeadows, 9 pm, \$7

THE SECURITY PROJECT

Friday, May 18, 9 pm

THE SECURITY PROJECT

Wednesday & Thursday, May 19 & 20

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Friday, May 21, 9 pm

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Saturday, May 22, 9 pm

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Sunday, May 23, 9 pm

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Monday, May 24, 9 pm

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Tuesday, May 25, 9 pm

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Wednesday, May 26, 9 pm

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Thursday, May 27, 9 pm

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Friday, May 28, 9 pm

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Saturday, May 29, 9 pm

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Sunday, May 30, 9 pm

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Monday, May 31, 9 pm

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Tuesday, May 31, 9 pm

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Wednesday, June 1, 9 pm

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Thursday, June 2, 9 pm

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Friday, June 3, 9 pm

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Saturday, June 4, 9 pm

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Sunday, June 5, 9 pm

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Monday, June 6, 9 pm

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Tuesday, June 7, 9 pm

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Wednesday, June 8, 9 pm

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Thursday, June 9, 9 pm

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Friday, June 10, 9 pm

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Saturday, June 11, 9 pm

THE SECURITY PROJECT

Sunday, June 12, 9 pm

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Monday, June 13, 9 pm

THE SECURITY PROJECT

Tuesday, June 14, 9 pm

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Wednesday, June 15, 9 pm

THE SECURITY PROJECT

Thursday, June 16, 9 pm

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Friday, June 17, 9 pm

THE SECURITY PROJECT

Saturday, June 18, 9 pm

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Sunday, June 19, 9 pm

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5.19 Thursday (Band Competition)

THE MELTDOWN SHOWDOWN

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5.20 Friday (Dub/ Live Electronica)

GAUDI plus ACORN PROJECT

WillDaBeast

5.21 Saturday (Hip-Hop)

B.o.B.

Scotty ATL, London Jae

5.22 Sunday (Hip-Hop)

GIFT OF GAB

(OF BLACKALICIOUS)

III Writers Guild, Double B & Laces

Araless, DJ Indica Jones

5.25 Wednesday (Benefit)

A FUNDRAISER FOR PASE

feat: Latin Food, Drinks & Music

5.26 Thursday (Electro Rock)

SPYN RESET + THEORETICS

Richie Aldente

5.27 Friday (Americana)

POLECAT & POOR MAN'S WHISKEY

5.28 Saturday (Bollywood)

BOLLYWOOD EDM

Jai Ho! Dance Party hosted by Prashant with guest DJ LEMON

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- 6.4 NITE WAVE**
- 6.5 MEGA RAN**
- 6.7 DEAD END FRIEND**
- 6.8 CORAL CREEK**
- 6.9 LEFT COAST COUNTRY**
- 6.10 POLYRHYTHMICS**
- 6.11 CLINTON FEARON & BOOGIE BROWN BAND**
- 6.12 HENHOUSE PROWLERS**
- 6.14 SNOW THA PRODUCT**
- 6.15 PETE ROCK & CL SMOOTH**
- 6.16 GRANT FARM**
- 6.19 NIGHTMARES ON WAX (DJ SET)**
- 6.21 ISRAEL VIBRATION**
- 6.22 TEN MAN BRASS BAND**
- 6.23 THE GLADIATORS +CLINTON FEARON**
- 6.24 TRL NIGHT**
- 6.25 HIT EXPLOSION**
- 6.26 CURREN\$Y**
- 6.30 NATASHA KMETO**
- 7.1 SNUG HARBOR**
- 7.2 JAI HO!**
- 7.6 SAMANTHA FISH**
- 7.7 LA INEDITA**
- 7.12 ROAD TO STRUMMIT**
- 7.13 BOOGAT**
- 7.14 LAKOU MIZIK**
- 7.19 I DRAW SLOW**
- 7.20 SHERWOOD**
- 7.26 KITCHEN DWELLERS**
- 7.28 JOHN BROWN'S BODY**
- 7.29 FIVE ALARM FUNK**
- 7.30 PRINCE VS MICHAEL**
- 8.12 OTT & THE ALL-SEEING I**

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THINGS TO DO All the Shows Happening This Week

★ CUFF DJs, 10 pm-3 am
HAVANA Viva Havana, 9 pm, \$11

JAZZBONES Filthy Fridays, 11 pm, \$10

KREMWERK Flea Market Reunion, 10 pm, \$5/\$10

MERCURY Black Light District, 9 pm, \$5

NEIGHBOURS Absolut Fridays, 9 pm

OHANA DJs, 10 pm, free

OZZIE'S DJs, 9 pm, free

Q NIGHTCLUB ICON: Jody Wisternoff, 10 pm-3 am, \$15

R PLACE Swollen Fridays, 9 pm

★ RE-BAR Hydro Funk: OCNotes and Proh Mic, 9 pm

STOUT DJ ePop, 9 pm

THERAPY LOUNGE Under Pressure, 9:30 pm, \$3 after 10:30 p.m.

TORONADO SEATTLE Heavy Metal Beer Night, 6 pm

TRACTOR TAVERN 80's vs 90's — The Purple Edition with DJ Indica Jones, 9 pm, \$10/\$15

TRINITY Power Fridays, \$0-\$10

CLASSICAL

● BENAROYA HALL Sci-Fi at the Pops: Seattle Symphony, \$30-\$95

● CHAPEL PERFORMANCE SPACE Jesse Myers: John Cage's Sonatas and Interludes, 8 pm, \$5-\$15

● CROSSROADS PARK Ladies Musical Club Free Public Concert: LMC 125th Anniversary Show Series, 7:30 pm

● MCCAW HALL The Flying Dutchman: Seattle Opera, 7:30 pm, \$25-\$193

★ UW MEANY THEATRE Gluck's Orphée: Pacific MusicWorks, \$10-\$65

SAT 5/21

LIVE MUSIC

BARBOZA Po' Brothers, Quiet, Lowlands, 7 pm, \$8

BENAROYA HALL Sci-Fi at the Pops, Through May 22, 8 pm, \$30-\$76

★ BLACK LODGE Sumac and Guests, 9 pm, \$7

BLUE MOON TAVERN The Great Um, Golden Idols, The Manson Brothers, 9 pm, \$5

★ CHAPEL PERFORMANCE SPACE Pulse Emitter, Bardo:Basho, Marcus Price, J. Ryan, 7:30 pm, \$5-\$15

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys and DJ Becka Page, 9 pm, \$5

COLUMBIA CITY THEATER The 5th Year Debut Show and EP Recording, 8 pm, \$8

CONOR BYRNE Cedar Teeth and Guests, 9 pm, \$8

EL CORAZON Versus, Avoid the Void, Into the Flood, Vessels, Groundfeeder, 7:30 pm, \$10/\$12

● FREMONT ABBEY The Ruth Moody Band with Eli West, 8 pm, \$14/\$17

★ THE FUNHOUSE Acapulco Lips, John Wesley Coleman III, Fizz Com, Babby Peru, 9 pm, \$6/\$8

HARD ROCK CAFE OH Malo, 8 pm, \$10/\$15

HIGH DIVE Wooky, The Slants, Monsterwatch, 9 pm, \$10/\$12

HIGHLINE The Crosses, Toe Tag, Clocks, Bad Future, 9:30 pm, \$7/\$8

NECTAR B.o.B., Scotty ATL, London Jae, 8:30 pm, \$20-\$99

★ NEUMOS Blonde Redhead, 8 pm, \$20

RENDEZVOUS Wild English, Shiver Twins, Basic Maintenance, Stuart McLeod and Braintrus, 7-9 pm, \$5-\$10, 9:45 pm, \$6

THE SHOWBOX 14th Annual Flight to Mars Benefit, Through May 21, 9 pm, \$25

SKYLARK CAFE & CLUB

Dan Tedesco, Good Men and Thorough, Signal Flags, 9 pm, \$7

SLIM'S LAST CHANCE Jim Basnight and Denny Blaine, 9 pm, \$7

SUBSTATION Rabbit Skin Glue, Dragontail, Kissing Potion, 5-8 pm, \$5

SUNSET TAVERN Bryan John Appleby, St Paul de Vence, Daggerhands, 9 pm, \$10

TRACTOR TAVERN The Warren G Hardings, The Crow and The Canyon, Rain City Ramblers, 9 pm, \$10

● TRIPLE DOOR Curtis Salgado, 8 pm, \$20-\$35

● VARIOUS LOCATIONS (AROUND EVERETT) Fisherman's Village Music Festival, Pay what you can

VELOCITY DANCE CENTER The Universal Language Project: The Elements, 8 pm, \$15/\$25

● VERA PROJECT Benefestival with COSMOS and Guests, 6 pm, \$10/\$15

VERMILLION Pad Pushers, 9 pm, free

● WASHINGTON CENTER FOR THE PERFORMING ARTS Roy Orbison Returns, 8 pm, \$20-\$45

JAZZ

● JAZZ ALLEY Spyro Gyra, Through May 22, 7:30 pm, \$30.50

● TULA'S Dave Peck Trio, Through May 21, 7:30 pm, \$20

DJ

ASTON MANOR NRG Saturdays

BALLARD LOFT Hiphop Saturdays, 10 pm

BALLROOM Sinful Saturdays, 9 pm

BALMAR Top 40 Night, 9:30 pm, free

BALTIC ROOM Crave Saturdays, 10 pm

BARBOZA Inferno, 10:30 pm, \$5 before 12/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party, 9 pm

11 pm-1:30 am, \$7

CHOP SUEY Dance Yourself Clean, 9 pm, \$5; free before 10:30

CORBU LOUNGE Saturday Night Live

★ CUFF DJs, 10 pm-3 am

★ THE EAGLE Deeper with Ertönen and Pavone, 9 pm-3 am, \$5

HAVANA Havana Social, 9 pm, \$15

★ KREMWERK Research: Bambouon, Biome, Fugal, 10 pm, \$10

LO-FI Snap! 90's Dance Party, 9 pm-midnight, \$10

MERCURY Machineries of Joy: DJ Hana Solo, \$5

NEIGHBOURS Powermix

OHANA DJs, 10 pm, free

OZZIE'S DJs, 9 pm, free

PONY Meat

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● BENAROYA HALL Carnival of the Animals, 11 am, \$15-\$20; Sci-Fi at the Pops: Seattle Symphony, \$30-\$95

● EDMOND'S UNITED METHODIST CHURCH Haydn: Lord Nelson Mass and Part Songs, 7:30 pm

● MCCAW HALL The Flying Dutchman: Seattle Opera, 7:30 pm, \$25-\$193

● ST. MARK'S CATHEDRAL All Northwest: Opus 7 Vocal Ensemble, 8 pm, \$20

● TOWN HALL Spring Concert: Puget Sound Symphony Orchestra, 7:30 pm, \$5/\$11

● TRINITY PARISH CHURCH Medieval

Women's Choir: Visions in the Cloister, 8-10 pm, \$22

★ UW MEANY THEATRE Gluck's Orphée: Pacific MusicWorks, \$10-\$65

SUN 5/22

LIVE MUSIC

BENAROYA HALL Sci-Fi at the Pops, 8 pm, \$30-\$76

● CAFE RACER Racer Sessions, 7:30-11 pm

CENTRAL SALOON The Raven and The Writing Desk, Ohioan, Dommengang, Paris of the Plains, 8 pm, \$5/\$8

● CHOP SUEY Felly and Gyyps, 6 pm, \$12/\$15

● CROCODILE Porter Ray, Kung Fu Grip, Nu Era, DoNormaal, 9 pm, \$11; The Pizza Pulpit: Sporty Lee and Guests, 6:30 pm, free

● THE FUNHOUSE Luck and Lana: LessssGo Get It Run Tour Pt. 2, 7 pm, \$8/\$10

THE ROYAL ROOM Richard Smith and Rick Ruskin, 7:30 pm, \$10

★ SUNSET TAVERN Ahleuchatistas, Chung Antique, Heavy Petting, Chemical Clock, 8 pm, \$8

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

● UW MEANY THEATRE Gospel Choir, 7:30 pm, \$10

DJ

RENDZVOUS Sleep Talk with Another Run and Guests, 9:45 pm, \$6

● THE ROYAL ROOM Bob Dylan at 75, 8 pm, \$12/\$15

● THE SHOWBOX Young Thug, 8 pm, \$29.50-\$75

● SKYLARK CAFE & CLUB Fort Defiance, Bryan Jones, Jason Groce, 6-9 pm, \$5

● STUDIO SEVEN Empyrean Throne, Unicorn Death, Exila, and Guests, 7 pm, \$10/\$12

SUBSTATION The Thrill, When We Met, Kota, 8 pm, \$6

11 pm-1:30 am, \$7

CHOP SUEY Dance Yourself Clean, 9 pm, \$5; free before 10:30

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CAPITOL CIDER The Forman-Finley Band, 5:30-8 pm

DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free

● JAZZ ALLEY Spyro Gyra, 7:30 pm, \$30.50

● TULA'S Jim Cutler Jazz Orchestra, 7:30 pm, \$8

DJ

BALTIC ROOM Resurrection Sundays, 10 pm

CONTOUR Broken Grooves, free

CORBU LOUNGE Salsa Sundays, 9 pm

MERCURY Mode, 9 pm, \$5

NEIGHBOURS Noche Latina

PONY TeaDance, 4 pm

R PLACE Homo Hop

★ RE-BAR Flammable, 9 pm, \$10

★ REVOLVER BAR No Exit, noon

CLASSICAL

● BENAROYA HALL Sci-Fi at the Pops: Seattle Symphony, \$30-\$95; Out of Darkness: Music of Remembrance, 4 pm, \$30/\$45

● FIRST FREE METHODIST CHURCH Devil May Care: Orchestra Seattle and the Seattle Chamber Singers, 3 pm, \$10-\$25

● TOWN HALL Spring Concert: Puget Sound Symphony Orchestra, 7:30 pm, \$5/\$11

● TRINITY PARISH CHURCH Medieval

LMC 125th Anniversary Show Series, 2 pm

★ ST. MARK'S CATHEDRAL Complice Choir, 9:30 pm, free

● TOWN HALL Popular Classics and Film Hits: Seattle Festival Orchestra, 2 pm, \$12/\$20

★ UW MEANY THEATRE Gluck's Orphée: Pacific MusicWorks, \$10-\$65

MON 5/23

LIVE MUSIC

THE FUNHOUSE Giuda, The Knast, Tough Times, 8 pm, \$10/\$12

LUCKY LIQUOR Sid Law

★ NEUMOS Charles Bradley and His Extraordinaires with Guests, 7 pm, \$27

RENDZVOUS Missoni Lanza, Plus or Minus, Liam Cahill, Forest Beatal, 7 pm, \$6/\$8

THE ROYAL ROOM Richard Smith and Rick Ruskin, 7:30 pm, \$10

★ SUNSET TAVERN Ahleuchatistas, Chung Antique, Heavy Petting, Chemical Clock, 8 pm, \$8

TRIPLE DOOR MUSICQUARIUM Crossrhythm Sessions, 9 pm, free

● UW MEANY THEATRE Gospel Choir, 7:30 pm, \$10

DJ

RENDZVOUS Sleep Talk with Another Run and Guests, 9:45 pm, \$6

● THE ROYAL ROOM Bob Dylan at 75, 8 pm, \$12/\$15

● THE SHOWBOX Young Thug, 8 pm, \$29.50-\$75

● SKYLARK CAFE & CLUB Fort Defiance, Bryan Jones, Jason Groce, 6-9 pm, \$5

● STUDIO SEVEN Empyrean Throne, Unicorn Death, Exila, and Guests, 7 pm, \$10/\$12

SUBSTATION The Thrill, When We Met, Kota, 8 pm, \$6

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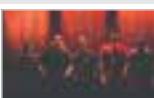
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5/21
SATURDAY



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All Ages

5/22
SUNDAY



Sharing the Stage Presents::
Sharing The Stage w/ Brothers From Another
All Ages

5/23
MONDAY



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All Ages

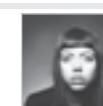
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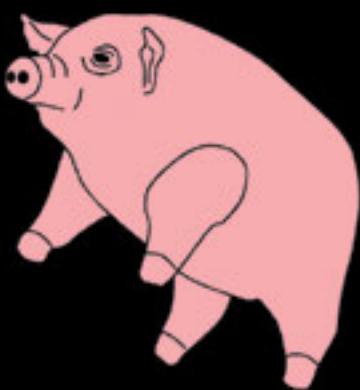


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MUSIC



YOUNG THUG Hanging with the slimes.

Young Thug Is Greater Than Language

You Don't Know What He's Saying, but What Matters Is How He Says It

BY LARRY MIZELL, JR.

Jeffrey "Young Thug" Williams has to be rap's most acquired taste. Start with Lil-Wayne-at-his-weirdest as a stylistic soup-base, then simmer through the earliest days of Atlanta's Future-ist melodic renaissance, and throw in dashes of what might be ODB and Marilyn Manson—I would expect more than a few to opt for the Mickey D's drive-through, where the sauce is cheaper and sweeter, instead.

Young Thug's detractors are loud. Yeah, people endlessly hate on and argue about Kanye, but trad rap heads hate Young Thug And All He Stands For, view him as the cultural Antichrist. The reasons why are legion.

Firstly, there's the up-standing hiphop homophobe vanguard that dismisses him immediately in a spray of phlegmy slurs up and down the comment sections of countless blogs and YouTube clips. Thug's singular style extends beyond his rapping and wardrobe—seemingly to his views on rap's traditionally rigid rules about gender expression and sexuality.

He claims to wear mostly women's clothes because they fit him "like a rock star," he's expressed love for his friends by calling them "loves" and lovers and joked about getting married to them, and he's tweeted about "smoking penises" (twice!).

He's either rap's arch troll, the first superstar rapper to posit a fluid definition of sexuality and gender, or someone simply raised without a single solitary fuck to spare (he did say he *Came from Nothing*, after all). Or all three.

Of late, though, he's leaned more on calling himself and his partners "slimes," and professing his love to his fiancée Jerrika Karlae on social media. True love or label-mandated PR? Is the ridiculous fake he wore in the "Big Racks" video not his only beard? Who cares? Who Thugger *fucks on*, to use the parlance of the times, is probably the least interesting thing you could try to figure out about him. Yet the fact that he's rocketed to rap's elite while keeping the world guessing about just that—something fairly unthinkable just a few years ago—is one of the most.

As is figuring out exactly what Thug says in his raps. Besides those who say his subject matter is generic, or say they can't stand his voice, still more say they simply can't understand a word he says—that he's not even saying words! (As E-40 famously said to similar criticisms: "Y'all just listening too slow.")

Still—how many of you sang along to Young Thug's hook on "Lifestyle" while knowing exactly zero of the words—except "lifestyle" and "beginning." It's kinda like when I listen to old Brazilian records to relax and try to sing along at home, since I don't speak or understand Portuguese. I don't know Spanish either, but I've heard 100-year-old boleros that brought me near to tears. There's just something greater than language that conveys feeling.

But more importantly than any grandiose ideas about his universality is this: Young Thug's inscrutability, his once-gradual and now extreme eschewing of traditional rap delivery is an essential function—the spirit of which should be better understood on a cultural level if rap wants to stay vital and not merely be the best-selling skin for one of history's most insidious apps.

See, rap has been defanged, dissected, cataloged, toe-tagged, broken down into scientific classifications. Whereas a fan's deeper understanding once came only with a greater level of actual cultural engagement, i.e., via other people—now all you need is the wi-fi password, Genius.com, and Urban Dictionary.

(Meanwhile, none of this access has necessarily fostered any more empathy or understanding for the people who keep creating popular culture—it's just created new ways to sell pancakes, stacked new echelons of cultural colonization, hewn sharper tools of white supremacy.)

Rap music is the child of original ingenuity, a meme of cultural survival and proliferation that extends far beyond (and before) the South Bronx. The same things that made the slaves in the field switch their lingo, to couch it in subversive, instructive song—the spirit of the trickster, the *slime*.

Of course, Young Thug's not immune to the lyrics sites and pedestrian analysis (obviously), but his unprecedented way of warping and chewing the air makes his voice an as-yet-uncolonized mode of expression, a living technological advancement of Black art, one of the few things in the rap canon that White people haven't yet learned how to emulate.

The syllable-perfect bar-for-bar narrative style—the one that roughly began with Rakim's ballistic poetry and was brought to an excessively logical conclusion by Eminem's lyrical spreadsheet—has been duped, mastered, and distributed for years now. Similarly, Drake's (and Migos's!) cadences and self-centered confessionalists are a loonie a dozen today.

Veteran rap radio and TV host Sway Calloway remarked that Thugger "disrupt[s] the status quo," he "redefined the pocket," and he has reinvented presentation in hiphop, vocal and otherwise. Whatever you think of his content (which doesn't fundamentally differ from any of his peers), it's hard to question that his unbridled form, for better or worse, has helped make *what* is said subordinate to *how* it's said.

(Maybe that's a terrifying thought to some, but consider that so-called "woke" rappers can basically say anything they want, to play the role—it doesn't mean they stand for shit, be they social issues or old ladies on the bus. If they actually got some funk, though,

it might make for some good music, which is literally their one job.)

And what is Young Thug actually about? Near as I can tell, his family above all other things—from his street family (just check *I'm Up's* deeply affecting tribute "King TROUP"), to his parents, to his siblings (he's the 10th of 11), to especially his six children. (He's previously promised some problems to rappers Plies and The Game for talking down on his kids on the internet.)

But my favorite thing I get from years of listening to Thug is that he really loves women, amorously and otherwise, in a way rare for rappers in general, but especially among the kind of rappers who constantly talk about their guns, drugs, and, well, "bitches." Somehow, even when he talks about the most brazen of sexual escapades, even about sharing women with his friends and what have you—while it's often explicit, it rarely veers into the demeaning. Thug doesn't strip the women of agency, doesn't play them as disposable or less than him. This is a very fine line—maybe even one I misread, being a man—and one, perhaps, that not everyone will appreciate, but I find it telling nonetheless.

He's a sucker for love, a "romantic type nigga" who suddenly gushes to his boo on "Flaws": "Baby I love ya, in a house full of grown folks, baby I love ya / swear to god, you my bread and butter." (The mixtape that song is on, *Slime Season 2*, is chock-full of the most unexpected rap love ballads of all time—which make LL Cool J's "I Need Love" look about as cynical as it really is.)

The first solo song of Thug's that caught my ears was 2013's "Keep in Touch," a disarmingly tender plea-ballad to his favorite lady not to forget about him, a promise to treat her like she's "never ever been treated."

Just peep the video for *Slime Season's* "Best Friend" (which was recently Thug's first single to be certified gold). In one scene, he comes upon a woman meditating in the woods, and as he gives her his hand to lift her up, he gives her a kiss on the cheek and embraces her playfully, and it scans about a million times more natural and loving an interaction than anything you'll see in a music video in 2016. In another, he sits at his dinner table, dabbing and celebrating with four women. They aren't the prop-models that rappers used to pretend to wake up between while taking business calls—they're his equals, his partners, his family. Literally: Two of them are his sisters Dolly and Dora, who rapped on *I'm Up's* "Family" (and who I'm pretty sure were running his merch booth last time he came through town).

In his interview with Sway, Thug admits that maybe his feminine dress code owes something to all the women—well, he calls them "Coke bottles," of course—that he surrounds himself with, who help dress him. It's a tossed-off joke really, but an amazing thing to hear a rapper admit, and part of the reason Young Thug's been my favorite voice in rap for going on four years now—he really seems to understand and welcome the future better than anyone. Young Thug has, in ways subtle and not so subtle, changed the way we talk about rap today—though the talk is only one thing. It's the walk that gets you there. But why walk when you can gallop? ■

Young Thug

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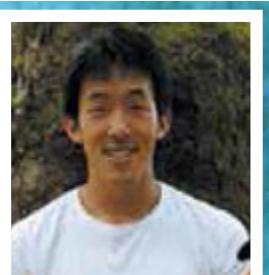
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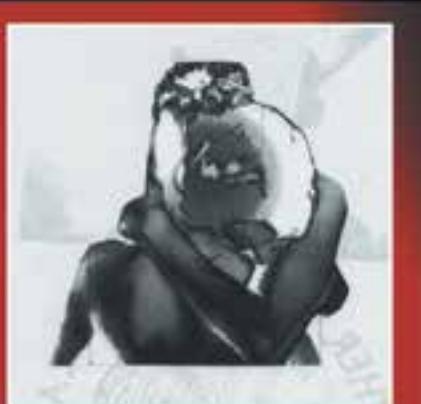
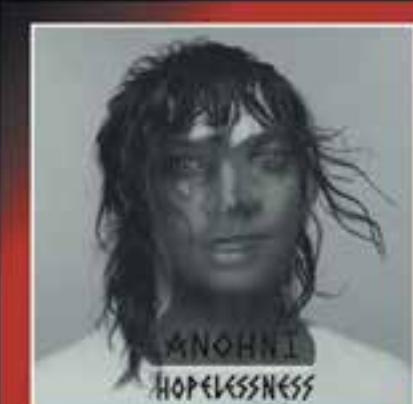
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RECORD REVIEW

Happy Days
Laverne & Shirley
Mork & Mindy
The Fonz and the Happy Days Gang
Joanie Loves Chachi



Eno Is Enough on *The Ship*, Farewell LP or Not

BY DAVE SEGAL

The *Ship* has an air of valedictory finality about it. After a 43-year solo career of innovating and inspiring countless musicians with his ingeniously eccentric rock songs, multicultural sampledelia (see *My Life in the Bush of Ghosts*, recorded with David Byrne), and ambient recordings, Brian Eno, one senses, has done all the Eno-ing an Eno can do.

However,

He may be living comfortably thanks to lucrative production work with totemic bland-rock bands U2 and Coldplay, but this sonic philosopher is not going complacently into his sunset years, as *The Ship* decisively proves. Eno may not have any more "King's Lead Hat"s, "Third Uncle"s, or "Fractal Zoom"s in him, but he still has some creative juice left at age 67.

The Ship's 21-minute title track is a graceful dirge with long, arcing synth drones spanning the high and low ends with methodical mournfulness. It almost sounds like one of those famous rock or pop songs slowed down by 200 percent; toward that end, Eno's voice

BRIAN ENO
The Ship (Warp)

A respite of sorts comes from "Fickle Sun (ii) The Hour Is Thin," which finds British actor Peter Serafinowicz reciting words derived from pornographic songs sung by World War I soldiers, as well as first-hand accounts of the *Titanic* sinking and the London Blitz. The resonant gravity of his delivery contrasts handsomely with the pensive, pretty piano motif tintinnabulating in the background. (In an interview with *Entertainment Weekly*, Eno said that he views these events as examples of "the collision of... technological and political hubris.")

The Ship climaxes with "Fickle Sun (iii) I'm Set Free," a reimagining of Lou Reed's placid, pellucid song from the Velvet Underground's eponymous third album.

The original is sparse jangle rock with rudimentary tom-tom beats and judiciously deployed backing vocals. Eno's cover swells and ebbs like a nonchalant, secular gospel ballad, and he sings the familiar tune as if it were a hymn, his voice perfectly poised between hope and resignation. (Sadly, the original's mellifluous, muted guitar solo is excised.) Eno's version sparkles with a spectral haze and floats toward the vanishing point with tranquil, orchestral grandeur.

Honestly, it's hard to imagine a more dignified way to end a recording career. But one suspects Eno still has yet more to say—and plenty of different, eloquent ways to say it. ■

There are also some sick bass drops, bro, but they fall with the slow-motion force of profound, world-historical sadness. Shortwave-radio chatter, sonar beeps, and mysterious warped voices seep into the sound field, too. Near the end, a narcotized individual intones, "Wave after wave after wave after wave..." This is the song you want to play to end your party—hell, to end *all* parties, forever. This ain't no foolin' around, as his buddy Byrne once put it.

"Fickle Sun (i)" runs 18 minutes, and it marks the first appearance of beats... or are they just more percussive bass drops? The sounds become more disturbing and doleful, accentuated by what could be Buddhist

This sonic philosopher is not going complacently into his sunset years.

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Image: Child's kimono, 19th century, Japanese, cotton, Seattle Art Museum,
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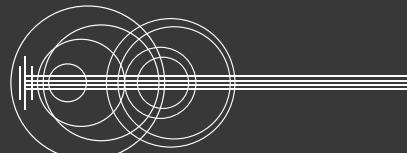
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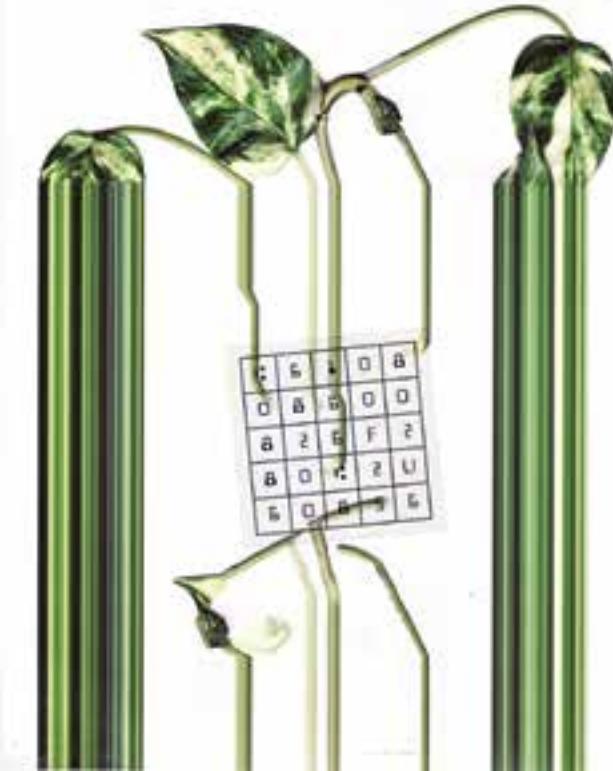


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ART



(From left, counterclockwise) R. Lyon's 'The Artist's Bank Account and Pin Code Embedded in a Magic Square,' stills from Endia Beal's '9 to 5' and Catherine Telford-Keogh's 'See Inside,' and a view under the trading desk of Sarah Meyohas's 'Stock Performance.'

Legal Tender Finds Art at the Intersection of Love and Money

BY JEN GRAVES

Somewhere embedded within the 500 pages of *Debt: The First 5,000 Years*, David Graeber—a leading thinker behind Occupy Wall Street—almost proposes that debt is good. After all, he writes, debt is unlike barter in that debt extends a relationship rather than ending it. In that sense, all relationships are made up of an exchange of debts and credits.

It's a provocative idea because we don't want to think of relationships quantitatively. And yet if there is not a certain amount of equality in a relationship, it cannot be healthy. We are making quantitative calculations all the time, just not actually verbalizing them.

What happens when we make public the economies that exist between people? For instance, two photographs by Endia Beal on the walls at the Alice Gallery in Georgetown are corporate-style head shots of white women wearing their hair done in cornrows, finger waves, or braids—Black hairdos.

Those are displayed next to Beal's video *9 to 5*, in which several white-collar Black women describe experiences when they've been enraged and ignored at work but had to restrain themselves. In office environments, the women are visual figments quantified into salary figures. White and Black women are separated in the economy of norms, but also uneasily intertwined.

The exhibition at the Alice, curated by Susan Surface with nine participants from across the country, is called *Legal Tender*, and it's an engrossing, rich, and relevant set of works related to the overlapping languages of finance and romance.

At either end of the gallery there's a video

Legal Tender and Processing

The Alice and Project Diana
Through May 21
Sat May 21, talk 3–5 pm,
closing receptions 6–8 pm

Given that romance is sufficiently intimate to create shared privacy but distant enough to fetishize mystery, did financial giant TD Ameritrade break up with artist Sarah Meyohas because she took their relationship public or because she didn't bother with lingerie and just got naked?

Two breakup letters are framed on the wall, one from Ameritrade and the other from Charles Schwab. The brokerages, in a classic relationship power move, tell Meyohas that they're not going to explain why they're terminating her accounts, reminding her that she signed up for that arrangement in the first place.

What miffed them so? According to several accounts in the news earlier this year, Meyohas was seen to be manipulating markets. Sitting in 303 Gallery in New York in a project she called *Stock Performance*, she bought stocks in small companies so that she could make a difference in the value of the stocks,

and then reflected their spikes and dips in paintings of black lines on white canvas. By demonstrating how easily a market can be controlled, and turning those demonstrations into her own commodities, Meyohas had crossed over into cheating.

By being so small-scale, Meyohas's experiment is a reminder that actual people are always on the other side of a risk, however abstracted the market of exchange. How do we measure not just the risk, but the people? There's a ruler mounted on the wall. Rather than numbers, it bears words at various intervals, each one containing a

private meaning for the artist who made the ruler, Matthew Hilger. The objectivity of measurements is a helpful abstraction, but it feels liberating to remember also that measurements were first based on human body parts. And human bodies are very much not all the same size.

If for expediency we all agree on certain measurements, there are more we don't agree on, based in the honest experiences of our bodies.

R. Lyon's body is not part of his portrait *The Artist's Bank Account and Pin Code Embedded in a Magic Square*. He digitally manipulated a photograph of green vines so that their fruit is a grid of numbers in the recognizable font from the bottom of a personal check.

With art historian Lucy Hunter, Lyon created the project Where, an ongoing place and production center that enjoys the double meaning of "ware." Where is a shipping container in an undisclosed location in Brooklyn. Inside, artists create events that are broadcast online. Where also publishes.

A written statement at the Alice explains that Where's founding was based on unforgetting the fact that virtual, digital, and ephemeral commerce and exchange—including art—has physical life, not only in the form of wares but wheres, warehouses full of servers, gallery backs-of-houses.

A neat stack of postconsumer recycled office paper by Where sits on a pedestal, titled

Two breakup letters are framed on the wall, one from Ameritrade and the other from Charles Schwab.

Open Source Outline for an Interesting Essay on the National Security Agency. The printed outline enumerates the National Security Agency's recycling program, in which it takes masses of printed data, turns it all into pulp, then re-forms it into blank paper bags, officer paper, and postconsumer packaging.

But the secret marriage between environmental preservation and paranoid surveillance is printed on the side of the stack, so that when the paper is used, the stack will fly apart and the information disappear again.

Surface included a publication in *Legal Tender*, a new and occasional broadsheet and online magazine called *Art Handler*, published by Clynton Lowry out of New York (but available at the Alice). Paid art handlers are the invisible, anonymous labor that powers galleries and museums. Handlers touch art. They know its intimate dimensions and care for it directly, in the manner of the nanny who is not invited to Christmas dinner. The magazine's photographs, interviews, and reviews consider the backstage labor of art, which is occasionally the subject of art but mostly is concealed. This is the anti art magazine. Its papery thin presence is heftier in its way than the fat establishment glossies.

Ellie Dicola's installation *Processing*, in the project space adjacent to the Alice and also curated by Surface, is not part of *Legal Tender*, but it could be. Dicola painstakingly hand-makes digital imagery so that it's packed with glittery hearts and cats and sad-girl phrases, and she also performs in her own surrealist, suggestive but non-porn videos on PornHub. Like *Art Handler*, she uses and confuses a site of production in order to reveal unexpected human dimensions.

The artist who made the personalized ruler, Hilger, also created the largest work in the show, a piece of architecture you might crouch underneath. It's a tall Alice-in-Wonderland table made of steel sawhorses topped with wood flooring, and the tablecloth is a carpet licensed by the corporation of the late Christian

"Painter of Light," Thomas Kinkade. The piece is called *Industry Standard*. Like art handling, it is a space under the table. All you can see of the Kinkade carpet are its corners hanging over, woven with the artist's signature.

Hilger has a third work in the gallery, very quiet. It's a clear Plexiglas sheet on the white wall. The only marks are words formed out of nearly invisible glue. "Even clarity needs room," they read. Each work in *Legal Tender* clears a little space to reconsider the axiom "Just business, nothing personal," as well as its reverse.

Just as "free" market economies rely on swaths of laborers swept under corporate carpets, personal relationships are related to larger economies in ways we find hard to talk about and often would rather avoid altogether.

So Surface opens the floor. On the final day of *Legal Tender*, May 21, she's scheduled a public conversation about the management and financial structures of artist-run spaces, including the Alice. "Is it rude if I ask how you pay the rent?" is the title of the talk. Uncomfortable is not the same as rude. ■

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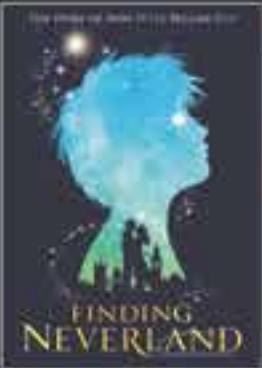
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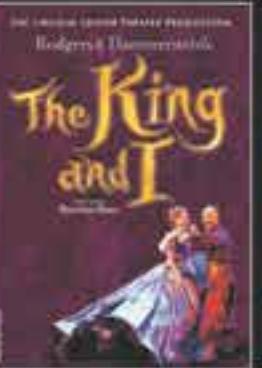


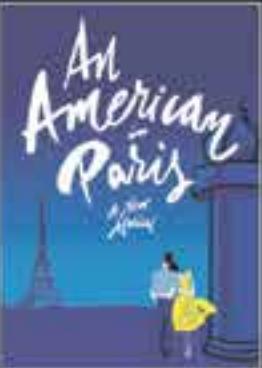
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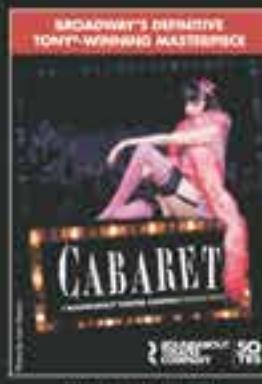
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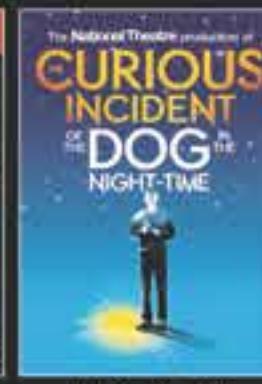
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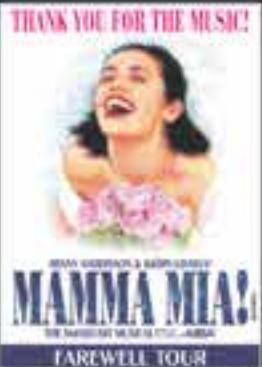
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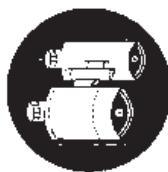
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THEATER

Navigating a Broken System in *Bernie's Apt.*

BY RICH SMITH

Because it's 2016 and we're enduring a presidential race that features a democratic candidate named Bernie Sanders, it's incumbent upon me to announce that *Bernie's Apt.* is not a coming-of-age story that describes the burgeoning political consciousness of a young Jewish man from Brooklyn. Rather, it's a moving portrait of urban, immigrant Latina women and girls struggling to keep a family together and earn a living in the United States, brought to you by ACTLab and eSe Teatro.

Full disclosure: This play is a domestic drama about a working-poor, matriarchal foster-care family AND it features a Jehovah's Witness subplot. My two sisters and I were raised to be Jehovah's Witnesses by my single Jewish mother. Though my family had more advantages than the family I saw onstage (we didn't have to manage the complex bureaucracy of immigration and foster-care parentage stuff, and we were white), I kept experiencing vivid emotional flashbacks to my childhood as I was watching the play. Suffice it to say that when Alma Villegas, who plays Bernie, an overworked and exasperated foster-care "mamá" with a complicated past and a kid of her own, shouted at her children to demand their *happiness*, I got more than a little homesick.

The motivations of the characters are a little messy, mostly because the world they inhabit is messy. Bernie has run into trouble with the law after people at her retail job accuse of her of stealing a dress for her new foster daughter's quinceañera, and despite the financial and emotional toll of fighting those accusations, she's considering fostering another child who has recently been abandoned. Bernie appears to favor her flesh-and-blood daughter more than her foster daughters, no matter how hard they work to keep the house peaceful.

The poverty traps these characters try to dodge include stressing out from overwork, caring for others who no one else will care for to the point of needing care, constantly thinking of starting new businesses but not being able to save enough money to do so, dealing with abuse at the hands of men, relying on the false hope and real comfort of religion, "employee discounts," retaining dignity in the face of a justice system that's not wrong in its judgments but not fair given individual circumstances, balancing the need to abandon the mother ship with the fear of abandoning the people you love, and, of course, trying to overcome past, current, and potential trauma.

The pile-on of problems in *Bernie's Apt.* doesn't produce a what's-gonna-happen-next dramatic tension. Instead, the structure reveals how a paycheck-to-paycheck extended family absorbs and deflects the

indignities that such a family endures in the public sphere. As with all domestic dramas, the more emotionally resonant and complex tensions happen not onstage but within the



MARYSSA LAGERVALL

As with all domestic dramas, the emotionally resonant tensions happen not onstage but within the conscience of audience members.

conscience of audience members. Where should our sympathies lie, for instance, when someone performs a selfish act in order to reward themselves for endless acts of selflessness? To what extent is an act of religious conversion an expression of agency? Should

this play have started three-quarters of the way through the first act, even though that would mean losing a lot of character-building stuff up front?

But the play is not a pity party. Watching playwright Rose Cano's complex characters try to overcome their problems with grit, vigor, cunning, and cooperation leads to a lot of humor and fellow-feeling, especially in the case of Maggie (played warmly by Sophie Franco), who starts a psychic hotline called 1-900-YO-BRUJA to make some side money.

But Meme Garcia, whom I've now seen in approximately 100 shows this season, gave the standout performance. Garcia seemed to live in the world of the play that evening, whereas others (with the exception of Villegas) were only acting in it. She's typically cast as a bold, funny, loud person with a quick temper, and her role in *Bernie's Apt.* is no exception. Word has it that she's playing Ophelia in Seattle Shakespeare's "Wooden O" production of *Hamlet* this summer, and I'm looking forward to seeing what she brings to that role. ■

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FILM



THE NICE GUYS Or, how to make Ryan Gosling and Russell Crowe look dumpy.

Shane Black's *The Nice Guys* Is Worth the Wait

BY ERIK HENRIKSEN

Within the first few minutes of Shane Black's comedy noir *The Nice Guys*, we witness two things. The first is Los Angeles's Hollywood sign: ragged in disrepair, its letters teeter, slashed with graffiti wherever they haven't been set on fire. The second—via a house-smashing, hill-tumbling car crash—is the spectacular death of a porn actress named Misty Mountains.

Welcome to 1977 Los Angeles—where they've run out of gasoline, where the government is corrupt, and where sunbaked smog smears everything into a yellow haze. It's kind of a shithole.

Scraping by in this shithole are *The Nice Guys'* half-assed heroes: There's Jackson Healy (Russell Crowe), a world-weary tough who loves Yoo-hoo and, for a modest fee, will happily beat the hell out of anyone giving you trouble. And there's Holland,

trouble. And there's Holland March (Ryan Gosling), a drunk single dad who calls himself a private eye but who mostly bilks doddering biddies out of their retirement funds. Following the untimely demise of Ms. Mountains (Murielle Telio), the disappearance of a young woman named Amelia (Margaret Qualley), and a spiral fracture of March's right radius (courtesy of Healy), *The Nice Guys* finds Healy and March, predictably enough, working together.

Unpredictably enough, they end up falling off buildings, dumping bodies, crashing cars, dodging bullets, chasing mermaids, discussing life choices ("Marriage," Healy points out, "is buying a house for someone you hate"), and trying to keep March's 13-year-old daughter, Holly (Angourie Rice), away from the bloodier, pornier parts of Los Angeles. Holly, to her everlasting credit, doesn't care what she's told to do—in *The Nice Guys'* two-hour run time, she becomes the best teen detective since Veronica Mars.

The Nice Guys is only the third feature directed by Shane Black (the previous two were 2005's perfect *Kiss Kiss Bang Bang* and 2013's superhero high point *Iron Man 3*), but it's his eighth as a writer: Black wrote *Lethal Weapon*, *The Last Boy Scout*, *Last Action Hero*, *The Long Kiss Goodnight*, and more, and during a wildly successful stretch of the

1980s and '90s, became as famous for his own persona as those of his fucked-up, trigger-happy characters. (In his script for *Lethal Weapon*, Black famously described one of the film's settings: "The kind of house that I'll buy if this movie is a huge hit. Chrome. Glass. Carved wood. Plus an outdoor solarium: A glass structure, like a greenhouse only there's a big swimming pool inside. This is a really great place to have sex.")

In one form or another, Black has been trying to make *The Nice Guys* since 2001, and now that it's finally here—one suspects that *maybe* the success of *Iron Man 3* helped—it doesn't disappoint. The script, by Black and Anthony Bagarozzi, checks off Black's trademarks: There's razor-sharp banter, a Christmas carol or two, and a profound appreciation of the comedic qualities

found appreciation of the comedic qualities of violence. And in Crowe and Gosling, Black's got a duo that is excited to play along. Crowe, growly and shambly and with a trusty set of brass knuckles, pushes through *The Nice Guys*' twists with wry determination; Gosling, sporting a cast, a dangling cigarette, and a look of constant confusion, reveals a heretofore unknown talent for ultrasonic shrieks and physical comedy.

Speaking of comedy, that's where *The Nice Guys* shines brightest: Sure, the mystery is fun, and yeah, it's a goddamn delight to see Healy and March shoot and stumble their way though LA. But unlike just about every other modern American comedy, *The Nice Guys* is an honest-to-god actual *big-screen comedy*—with Black taking advantage of cuts, camera moves, sight gags, and framing to deliver both action thrills and unpredictable laughs. Most American comedies—which, with their static setups and half-improvised dialogue, might as well be performed as plays—can't

might as well be performed as plays—can't be bothered with any of the cinematic cleverness Black giddily employs here. That's too bad, because as *The Nice Guys* happily, bloodily, and kind of sweetly shows, it's something we desperately need more of. Which makes it even better that *The Nice Guys* ends with a promise—or maybe a threat—of future Healy and March misadventures. ■

A black and white promotional image for the movie 'The Meddler'. It features two women, Susan Sarandon and Rose Byrne, standing side-by-side against a backdrop of palm trees and a city skyline. Both women have dark hair and are looking directly at the camera with serious expressions. The title 'The Meddler' is prominently displayed in large, bold letters across the center of the image. Below the title, the text 'Written and Directed by Lorene Scafaria' is visible. At the bottom left, there is a 'NOW PLAYING' banner with the text 'BELLEVUE CINEMARK LINCOLN SQUARE CINEMAS 700 Bellevue Way NE (800) CINEMARK'. At the bottom right, there is a 'VIEW THE TRAILER AT WWW.THEMEDDLERMOVIE.COM' banner.

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Tilda Swinton Plays a Rock Star in the Magnificent *A Bigger Splash*

BY KATHY FENNESSY

In Love, Italian auteur Luca Guadagnino's 2009 collaboration with Tilda Swinton, swirled in elegantly melodramatic fashion around a couture-clad matriarch slowly unraveling from the inside out. *A Bigger Splash*, which has nothing to do with the minimalist David Hockney painting of the same name, finds him just as obsessed with attractive surfaces, but everything else has changed (he swiped the scenario from 1969's erotic thriller *La Piscine* with Alain Delon and Romy Schneider).

In her third go-round with the director, Swinton plays Marianne, a David Bowie-esque rock star on holiday with her photographer partner, Paul (Belgian brooder Matthias Schoenaerts in destabilizing *Rust and Bone* mode). It's the height of summer on the Sicilian coast, and waves of heat undulate through the air. Marianne and Paul are having a fabulous time sunbathing in the nude and fucking in the pool when they receive an unexpected visit from boisterous, coked-up record producer Harry (Ralph Fiennes), Marianne's former flame, and his sullen, peroxide-blond daughter Penelope (a very game Dakota Johnson), whom he's only just met.

Instead of the rat-a-tat performances she's given in fast-moving films like *Hail, Caesar!* and *Michael Clayton* (for which she won the best supporting actress Oscar),



A Bigger Splash
dir. Luca Guadagnino

Though they hail from different countries and different schools of acting, the cast jells as if they've been living on this beautiful but dangerous island for years—there are snakes in the grass and refugees roaming the hills—but Fiennes gets all the show-stopping moments (it doesn't hurt that he and Swinton previously worked together on *The Grand Budapest Hotel*). In an about-face from the tightly wound roles that defined his early career, like the sadistic Amon Goeth in *Schindler's List*, Fiennes is funny and sexy and ultimately pathetic as an aging lothario confronting the limits of pleasure and privilege. The film belongs to him, and he's magnificent. ■

LIBRA (Sept 23-Oct 22): An invigorating challenge is headed your way. To prepare you, I offer the wisdom of French author André Gide. "Through loyalty to the past," he wrote, "our mind refuses to realize that tomorrow's joy is possible only if today's joy makes way for it." What this means, Libra, is that you will probably have to surrender your attachment to a well-honed delight if you want to make yourself available for a bright new delight that's hovering on the frontier. An educational blessing will come your way if and only if you clear space for its arrival. As Gide concludes, "Each wave owes the beauty of its line only to the withdrawal of the preceding wave."

SCORPIO (Oct 23-Nov 21): "How prompt we are to satisfy the hunger and thirst of our bodies, how slow to satisfy the hunger and thirst of our souls!" Henry David Thoreau wrote that, and now I'm passing it on to you just in time for a special phase of your long-term cycle. During this upcoming interlude, your main duty is to FEED YOUR SOUL in every way you can imagine. So please stuff it with unpredictable beauty and reverent emotions. Cram it with mysterious adventures and rambling treks in the frontier. Gorge it with intimate unpredictability and playful love and fierce devotions in behalf of your most crucial dreams. Warning: You will not be able to rely solely on the soul food that has sustained you in the past. Be eager to discover new forms of nourishment.

SAGITTARIUS (Nov 22-Dec 21): "Here's how every love letter can be summarized," says Russell Dillon in his poem "Past-Perfect-Impersonal": "What is it you're unable to surrender and please may I have that?" I bring this tease to your attention because it may serve as a helpful riddle in the coming weeks. You're entering a phase when you will have an enhanced ability to tinker with and refine and even revolutionize your best intimate relationships. I'm hoping Dillon's provocation will unleash a series of inquiries that will inspire you as you imagine how you could supercharge togetherness and reinvent the ways you collaborate.

CAPRICORN (Dec 22-Jan 19): Fifth-century Christian theologian St. Jerome wrote, "It requires infinite discretion to look for gold in the midst of dirt." Ancient Roman poet Virgil on one occasion testified that he was "searching for gold in dung." While addressing the angels, 19th-century French poet Charles Baudelaire bragged, "From each thing I extracted its quintessence. You gave me your mud, and I made gold out of it." From what I can tell, Capricorn, you have been engaged in similar work lately. The climax of your toil should come in the next two weeks. (Thanks to Michael Gilleland for the inspiration: tinyurl.com/mudgold.)

AQUARIUS (Jan 20-Feb 18): "At this time in my life," says singer Joni Mitchell, "I've confronted a lot of my devils. A lot of them were pretty silly, but they were incredibly real at the time." According to my reading of the astrological omens, Aquarius, you are due to enjoy a similar grace period. It may be a humbling grace period, because you'll be invited to decisively banish worn-out delusions that have filled you with needless fear. And it may be a grace period that requires you to make strenuous adjustments, since you'll have to revise some of your old stories about who you are and how you got here. But it will also be a sweet grace period, because you'll be blessed again and again with a visceral sense of liberation.

PISCES (Feb 19-March 20): More than halfway through her prose poem "A Settlement," Mary Oliver abruptly stops her meandering meditation on the poignant joys of spring's soft awakening. Suddenly she's brave and forceful: "Therefore, dark past, I'm about to do it. I'm about to forgive you for everything." Now would be a perfect moment to draw inspiration from her, Pisces. I dare you to say it. I dare you to mean it. Speak these words: "Therefore, dark past, I'm about to do it. I'm about to forgive you for everything." ■


CHOW


JENNIFER RICHARD

JIAN BUNS Crispy bottoms, pillow-like exteriors, and juicy, meaty fillings.

Enter the Dough Zone

The Dumplings Are Less Expensive Than the Ones at Din Tai Fung and Just as Delicious

BY ANGELA GARBES

Let's be honest: Big group dinners at restaurants are rarely that enjoyable. There's the inevitable misfortune of sitting at the opposite end of the table from the person you actually want to be talking to, the stressful haggling and splitting of the check, and those sad last bites of food that everyone is too shy to eat. Having worked as a server, I can tell you things are no better for servers. You dedicate a huge portion of time to people too preoccupied with talking loudly at each other to ever really engage with you, and somehow, after the check is split into eight separate bills, the tips never add up to what you are expecting.

Before you enter into another tedious group dinner, consider entering "the Dough Zone" instead.

"The Dough Zone" is a roughly two-square-mile triangle spanning the Eastside cities of Bellevue and Redmond, and it is home to three locations of local chain Dough Zone Dumpling House. The original location of Dough Zone opened in the summer of 2014, just east of Bellevue's Crossroads Mall. Crowds of diners, as well as long lines, followed. In January of 2015, a second location was opened in the city's Overlake area. It proved to be equally successful, so a third location was added last December near Redmond Town Center. Now you don't usually have to wait in line at Dough Zone. (Microsoft's corporate campus, with its 30,000 or so employees, happens to be located smack in the middle of the Dough Zone triangle, which may help to explain the restaurant's locations and rapid growth.)

All three Dough Zones follow the same formula: restaurants tucked into nondescript

strip malls, simple modern dining rooms, a DIY ordering system where diners mark their choices on simple photocopied menus, and semi-open kitchens where focused cooks roll out sheets of dough in plain sight. Also: excellent, perfectly textured dumplings.

Pork soup dumplings (\$9.50 for 10), called xiao long bao, are beautiful parcels of dough that arrive at the table in a bamboo steamer. When you lift a dumpling out with chopsticks, its bottom sags with porky broth while its top remains perfectly composed, like a pair of pursed lips looking expectantly at you for a kiss. Give the sturdy, soft dough a quick bite to release some ultra-hot steam, which allows the hot soup inside to cool down. Slurp up the broth, let it wash over your tongue and bathe it in warmth, then proceed to blissfully chew the moist ground-pork filling.

Seattleites lose their minds over the xiao long bao from upscale Din Tai Fung, the legendary Taiwan-based restaurant chain. Since Din Tai Fung opened its first local location in Bellevue in 2010, Puget Sound residents have happily lined up and waited for hours—far longer than they ever waited at Dough Zone—to slurp its soup dumplings. A second Din Tai Fung opened in the University Village shopping center in 2013, and a third is expected to open in downtown Seattle later this summer.

If you or someone you know is willing to stand around for more than two hours for a dumpling, that's your business. But for what it's worth, Dough Zone's xiao long bao are just as good as Din Tai Fung's and they cost a full \$2 less per order. More importantly, Dough Zone, unlike Din Tai Fung, also serves sheng jian bao, the wonderful pan-fried cousins of

xiao long bao.

The sheng jian bao, called "jian buns" at Dough Zone (\$8.75 for five), are made with an enriched dough that makes the dumplings fluffy, airy, and slightly sweet—somewhere between a hum bao and a xiao long bao. They're seared first, and then steamed, giving them crispy brown bottoms and soft, pillowy exteriors. The broth inside is absorbed into the dough, which, along with the minced-pork filling, squirts warm meaty juices into your mouth with every bite.

You might be tempted to skip over Dough Zone's pot stickers (\$4.75 for six), a common dumpling you'll find on many restaurant menus, but that would be a mistake. Like the jian buns, they are first pan-fried and then steamed. The dough is rolled to an ideal thickness—enough to feel substantial, to stand up to the hot pan that gives each pot sticker a crispy, pebbled, golden-brown bottom, but still thin enough to let the filling shine. Pork and shrimp pot stickers are briny and sweet, with big chunks of shrimp, and enlivened with plenty of diced chive. The dumplings are also available with vegetable, chicken, and beef fillings.

Pork chao shou (\$4.25 for six), essentially boiled wontons, are made from a very thin dough that forms a soft, delicate skin around their ball of filling. The excess dough hangs off each dumpling like a lovely cape, soaking up the sauce in which they are served. You can order chao shou in Szechuan sauce—slicked in a piquant, slightly numbing, clear red chili oil—or hot and sour sauce, which is a generous helping of broth spiked with vinegar and chili oil. I prefer the Szechuan sauce preparation, which also includes a sprinkling of sesame seeds and scallions for contrasting flavor and crunch.

Dough Zone's menus hold much more than dumplings. There are also terrific fresh noodles (don't miss the cold noodles with Szechuan sauce, \$5.25), braised beef pancake rolls (\$4.75) made with a light, flaky dough, as well as cold appetizers such as the sweet and sour cucumber (\$2.75)—whole cucumbers thinly sliced and rearranged in striking sculptural ways.

Across all three locations, the food is consistently great and the menus nearly identical. The Crossroads location offers a handful of exclusive dishes, including shrimp-and-zucchini xiao long bao and a sweet naan bread made with banana and the custard-like Southeast Asian fruit durian.

My meals at Dough Zone have all been big family get-togethers—never less than six people, ranging in age from 1 to 70 years old. Instead of the awkward dance of deference and negotiation that typically accompanies ordering, one person is given the responsibility of filling out the order form for everyone. Any remaining uptight sense of formality goes out the window as you mark things down with a pen that comes attached to a plastic spoon, as all pens at Dough Zone do.

The food here arrives quickly—and tends to show up all at once. An empty table is suddenly filled with six dishes, elbows and chopsticks begin flying in every direction, and all jian buns must be vigilantly defended from the hungry 10-year-old boy fresh from soccer practice. Meals can be chaotic and messy, but also wildly fun. ■

CORRECTION: Last week's article about Vendemmia and East Anchor Seafood failed to acknowledge East Anchor co-owner Kayley Turkheimer, who owns the seafood market and oyster bar with chef Brian Clevenger.

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PERSON OF INTEREST

Carl Spence

Festival Director and Chief Curator of the Seattle International Film Festival

Carl Spence, photographed at the SIFF Film Center.

PHOTO AND TEXT BY KELLY O

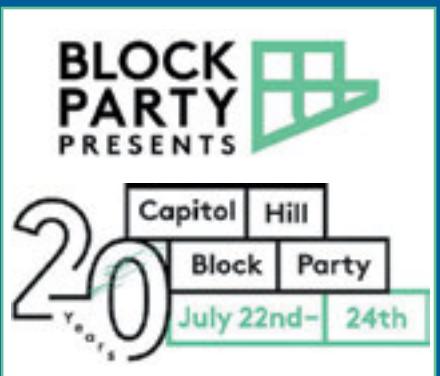
Carl Spence has spent more than 20 years curating film exhibitions, festivals, and live events. In addition to his more than two decades with SIFF, he has also worked with international fests in San Francisco and Palm Springs. More recently, he helped start the Orcas Island Film Festival.

Since 1994, Spence has helped transform SIFF from a small exhibition-focused nonprofit to a year-round arts organization with the creation of the SIFF Film Center at Seattle Center, the revitalization of the Uptown Cinema in Lower Queen Anne, and the recent reopening of the Egyptian on Capitol Hill. SIFF now has three permanent homes in Seattle.

I asked Spence to make a wild guess about how many films he's viewed since 1994. "Oh wow," he said. "Well, it's probably around 500 films per year. Multiply that by working here for 20 years. That's about 10,000 films? Then, if I was counting my entire life, which wasn't so intense, I'd tack on another couple hundred."

See a couple hundred films for yourself at the Seattle International Film Festival, which runs May 19 to June 12. Find the full schedule at thestranger.com/siff.

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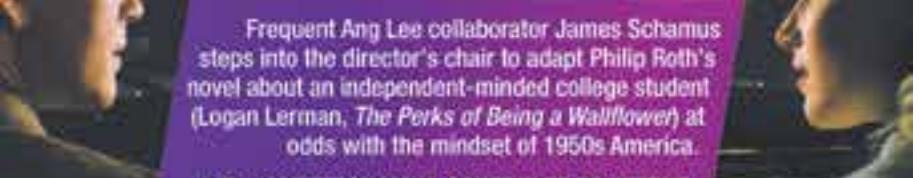
An inspirational true-life fairy tale about a talented woman from a poor New Orleans neighborhood whose a cappella YouTube performances capture the attention of an Israeli music producer, turning her into an international singing sensation.

SUBJECT PRINCESS SHAW (SAMANTHA MONTGOMERY) SCHEDULED TO ATTEND

SATURDAY NIGHT FILM & PARTY

Indignation

MAY 21 · 6:30PM · FILM · AMC PACIFIC PLACE
PARTY · PACIFIC PLACE



DIR. JAMES SCHAMUS SCHEDULED TO ATTEND



Midsummer In Newtown

MAY 21 · 3:30PM · MAJESTIC BAY THEA
MAY 22 · 5:30PM · SIFF CINEMA UPTOWN

In a testament to the healing power of art, a theater director unites the community of Newtown, Connecticut, one year after the tragic school shooting of 2012 to help produce a rock musical version of Shakespeare's "A Midsummer Night's Dream."

DIRECTOR LLOYD KRAMER SCHEDULED TO ATTEND

Miles

MAY 21 · 7:00PM · SIFF CINEMA EGYPTIAN
MAY 22 · 1:30PM · SIFF CINEMA EGYPTIAN

High-school senior Miles Walton, whose mother (Molly Shannon) is left broke after his father passes away, causes an uproar in his small Illinois town when he discovers an unusual college scholarship opportunity through a loophole that allows him to join the girls' volleyball team.

DIRECTOR NATHAN ADLOFF, ACTOR TIM BOARDMAN, PRODUCERS ASH CHRISTIAN, STEPHAN ISRAEL SCHEDULED TO ATTEND



AN AFTERNOON WITH
Molly Shannon

MAY 22 · 4:30PM · SIFF CINEMA EGYPTIAN

SIFF welcomes actor and "Saturday Night Live" alumna Molly Shannon to the stage for an interview featuring film clips from her career. Afterwards, there will be a screening of one of Shannon's latest films, *Other People*, directed by Chris Kelly.

ACTOR MOLLY SHANNON AND DIRECTOR CHRIS KELLY SCHEDULED TO ATTEND



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